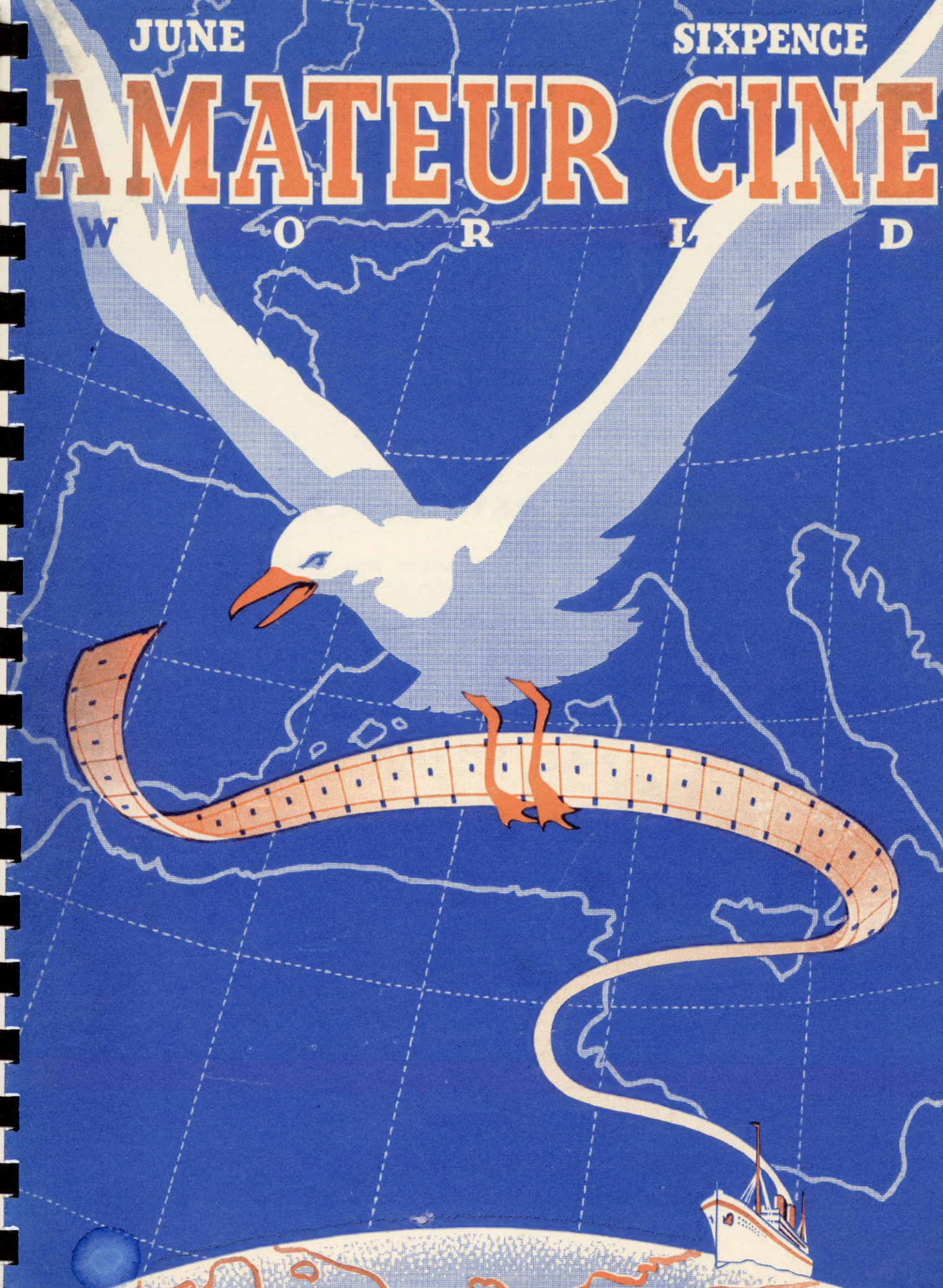
JUNE

SIXPENCE

AMATEUR CINE WORLD



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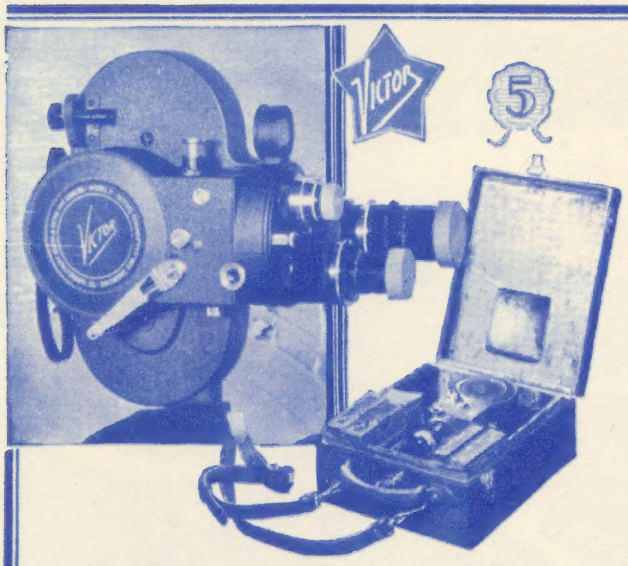

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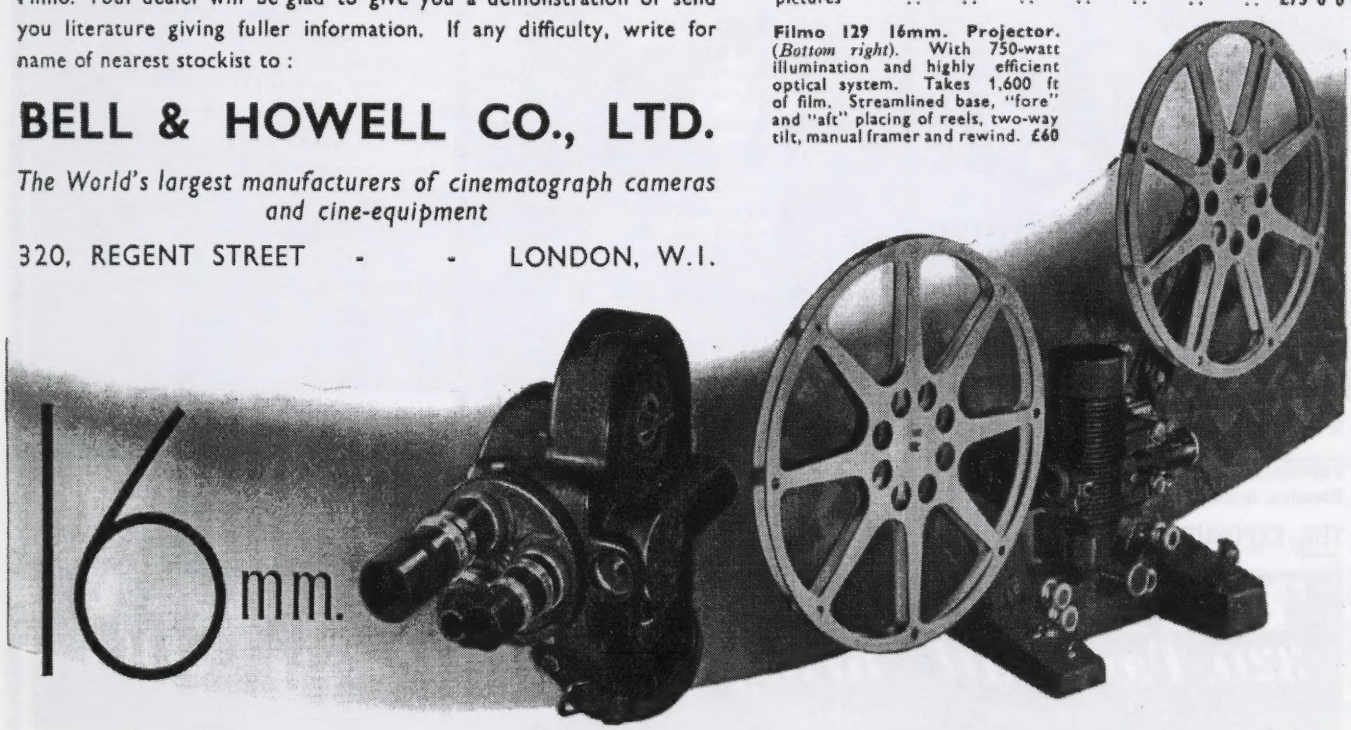

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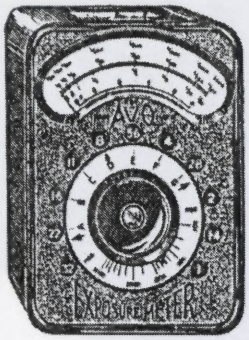

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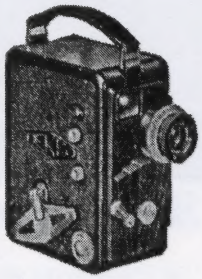

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Lamp standard and group in foreground give pleasing balance to this shot.

PRINCIPAL CONTENTS

THE EDITOR TO HIS READERS .. 117

FILM PRODUCTION FOR AMATEURS. III. THE CAMERA. By Andrew Buchanan 118

"A QUIET SATURDAY AFTERNOON": An Outline Scenario for a Quick-Fire Comedy 121

FILM FILTERS AND CHARACTERISTICS. By Stanley W. Bowler, A.R.P.S. .. 124

THE AMATEUR AND PROFESSIONAL FILMS: Movement and Rest. By A. Vesselo 127

SHOOTING ON 8MM. By Eric F. Impey 129

TECHNICAL FEATURES OF SOME JUNE RELEASES 131

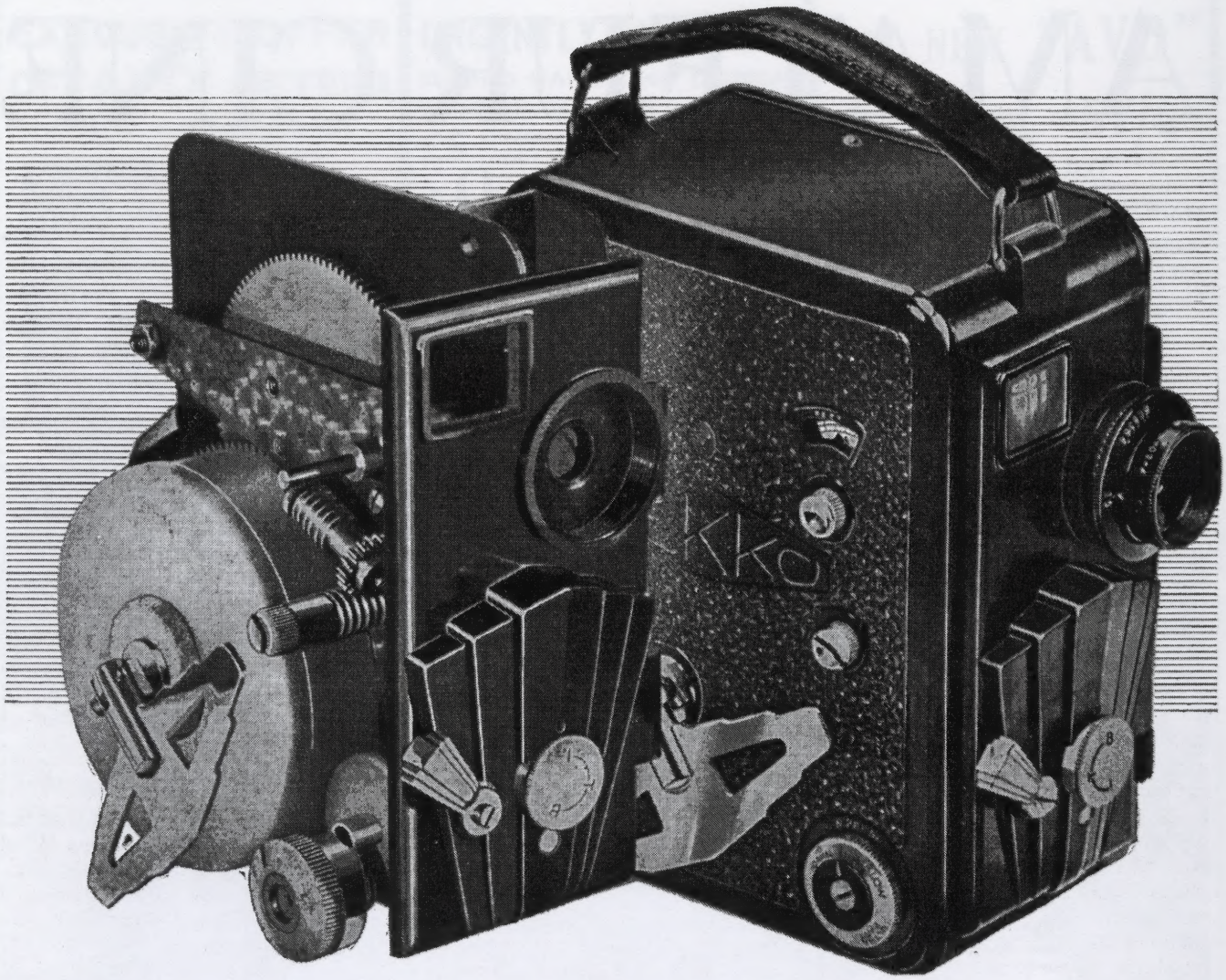
EXPOSURES FOR THE CRUISE FILM. By H. A. V. Bulleid 134

OUR CRITICS REVIEW READERS' FILMS 136

WHAT'S NEW IN APPARATUS 145

CINE EXPOSURE CHART FOR JUNE .. 148

WHAT THE SOCIETIES ARE DOING .. 152



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THE EDITOR to his READERS

ONE of the most significant trends of modern cinema is the dramatizing of news. The conditions under which it is made preclude the news-reel from being little more than a photographed record, but at the same time it is noteworthy that on occasion it can aspire to drama, not merely by virtue of the nature of the subject but by reason of the presentation. Students of the cinema—and every amateur should be—will have noticed with approval during the last few months the successful attempts to show not only the fact that a thing happens, but why it happens, in the " March of Time " series.

A Film of British Shipping

Much can be learnt from a careful study of the methods employed ; we might usefully take as an example one of the items from a recent release, The Revival of British Shipping, this being particularly interesting in view of the fact that it is the first to be filmed and edited in this country (the " March of Time " being an American production.)

It starts by showing how British shipping, the backbone of industry in the British Empire, was dealt a humbling blow by the decline in international trade. It graphically pictures the situation in 1932, when half of the Empire's revenue from shipping had disappeared ; one-eighth of all British ocean-going craft was laid up in dock. Ship-building had come to a standstill and two-thirds of the berths in British shipyards stood idle.

Having sketched the situation of the shipping industry in 1932, this item turns to the recommencement of work on the unfinished hull of the Cunarder 534 which, it explains, was the beginning of a new era in the shipping industry.

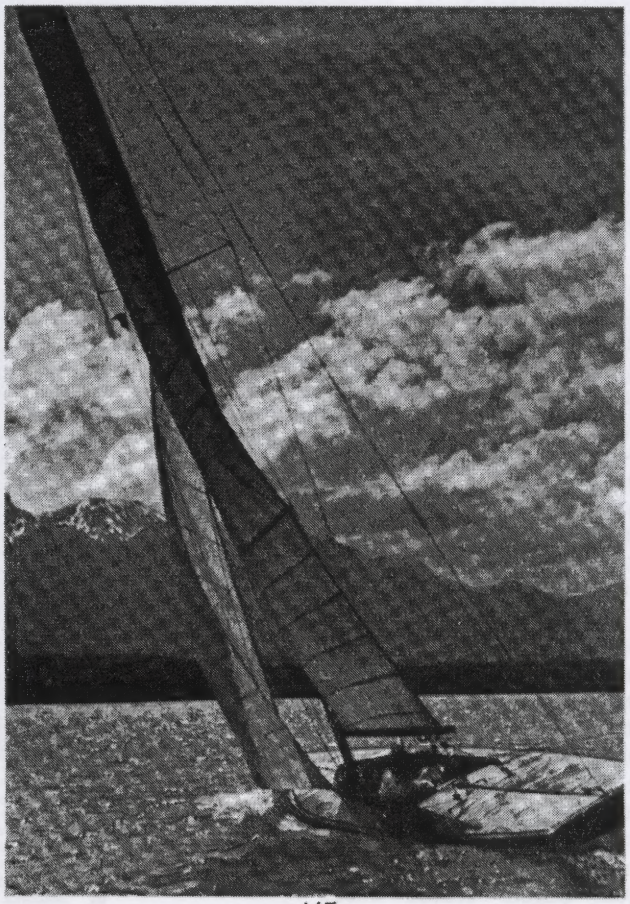
It brings in the launching of this giant Cunarder, since renamed the "Queen Mary" by the late King George V ; describes how the two greatest passenger lines in the Empire, the Cunard and the White Star, were merged and the Government loan of £6,000,000 was made to them. Even the fishing fleets, their plight aggravated by lessened consumption, are aided by Harold Hales, M.P., who personally described how he fostered the herring industry by presenting a cooked herring to the Speaker in the House of Commons, as a result of which, the publicity afforded it has caused the consumption to increase 30 per cent.

Mr. Walter Runciman speaks for the "March of Time" on the subject of a subsidy to aid the owners of tramp steamers and for the scrapping and replacing of obsolete tonnage. The high Sheriff of Surrey, Sir John Jarvis, is seen writing the cheque to buy the " Olympic." With trade on the upswing, and its obsolete greyhounds of the ocean still providing work even in their destruction, British shipping to-day is shown as being in a better position than it has been for some years.

The Human Element

Now the significant feature of the foregoing (and it informs all of the items in the series) is the introduction of the human element through which it gains warmth and vitality. It invests the subject with life ; it dramatizes it. Unlike the news-reel, which is shot as the event happens, it is *planned*. Amateur cine societies contemplating making a film of civic life might well consider dramatizing it in this way. There have been many most creditable amateur films of this type (the film by the Beckenham Cine Society being particularly good) but as far as we know there has never been any attempt at portraying not only civic amenities but at showing *why* those amenities are available.

In such a film we might be taken behind the scenes at a council meeting. We should be shown the items on the agenda and how they are dealt with. A swimming bath might be under consideration. Certain councillors would speak in favour of the bath. Their arguments we should translate into pictures. As an instance we might show some young people setting out on bicycles to the nearest baths. They are hot, dusty and tired. When they get there they find a long queue stretching along. We would picture their reactions. We should try to show *why* a thing happens and by so doing produce a 'human,' vivid film.



The clouds help to 'make' the picture. Advice on the use of filters for bringing out clouds and other effects, is given in a number of articles in this issue.

FILM PRODUCTION

The first two articles in this series (they appeared in the April and May issues) dealt with Film Fundamentals and Production of the Script. The series is designed to constitute for the reader a simple course of lessons in film making. The author will end each article with a little examination in the form of questions which the potential director may answer in his own way, and in his own time, and he will also answer them in succeeding articles. In this way the reader will make logical progress, for the effect on him of studying first principles first will be a restraining influence that will distract him from tackling advanced forms of production before he has really understood the medium in which he is working.

WE have now learnt what constitutes a film and the several essential stages through which it must pass, from the first visualisation of the subject to the completed scenario. To have inwardly digested these fundamentals is to have succeeded in producing films on paper, without the aid of mechanical equipment. Therefore we are now justified in turning our attention to the camera—the apparatus which acts as a liaison between the script and the screen. Directly related to this all-important instrument are many other technical objects, ranging from incandescent lights to developing and printing plants, but we can well ignore them for the present and concentrate solely upon the camera.

The Human Touch

At the outset we must understand the vital part it plays in film production and whilst realising that without it films could not exist, we should not lose sight of the fact that it depends almost entirely upon the human touch. Consequently, it should be regarded more as a willing puppet than the super-efficient robot it is usually mistaken for.

A technical study of the camera invariably fills the mind with trick work and filter possibilities, a mental state that is quickly followed by ambitious attempts to present snow white cathedrals against jet black skies, which continually dissolve into magnified car wheels, or the unshaven chins of farm labourers. In other words, the seemingly magical capabilities of the camera distract its new owner from the fact that it is his servant and not his master and that its function is to enable him to *create* films, which are something more than mere displays of mechanical marvels.

Coaxing the Camera

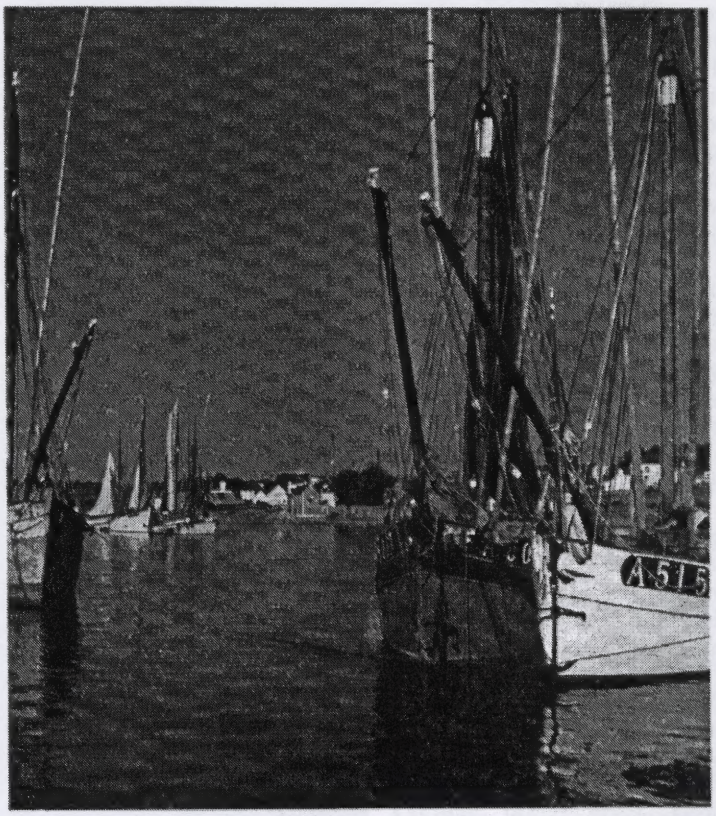
Consequently, I am approaching this study of the camera from a psychological rather than a technical point of view, for anyone can learn how to operate it from the "Instructions" supplied by the shop, together with advice from the man next door, and secondly, because nine people out of ten are content to act only upon those instructions and rarely see in the camera anything more than a piece of apparatus that "takes pictures." My aim is to show that its real value lies in its ability to "make pictures," providing its master knows how to coax it and also when to repress it.

And so the student should begin by realising that even when he has learnt all the technical instructions by heart he will not necessarily be a creative cameraman and/or director, unless he has learnt to look upon his apparatus with understanding.

I know a group of "advanced" amateurs who recently secured an ultra-modern camera, that was capable of producing every known and unknown effect and so they "made" a film. As you can guess, it consisted of nothing but trick effects—scenes were superimposed for no logical reason—inanimate objects leapt to life—shots mixed, faded and slid about the screen, words appeared from nowhere, danced, tied themselves into knots, as well as the audience, and only when every gadget had been made to do its bit, did they cease shooting.

They all, incidentally, played parts in the film and seemed quite startled when I remarked that despite their impressive screen appearances, the real star of the picture was the camera. Its marvellous capabilities had distracted them from what should always be the main objective—the making of a film that leaves an audience quite unconscious of the camerawork. There's a place for every camera trick, but the only way to discover it is to approach the camera with a sound and balanced knowledge of scenario values.

I trust that the foregoing remarks will aid the student to regard his camera as his mechanical self, to be governed



Compared with the human eye, the camera lens is non-selective. It faithfully records all objects that come within its limited field without reference to their relative importance. The human observer, on the other hand, unconsciously assimilates certain features of a scene and rejects others. Hence, if the camera is to be endowed with 'human vision,' the field, or angle, must

FOR AMATEURS

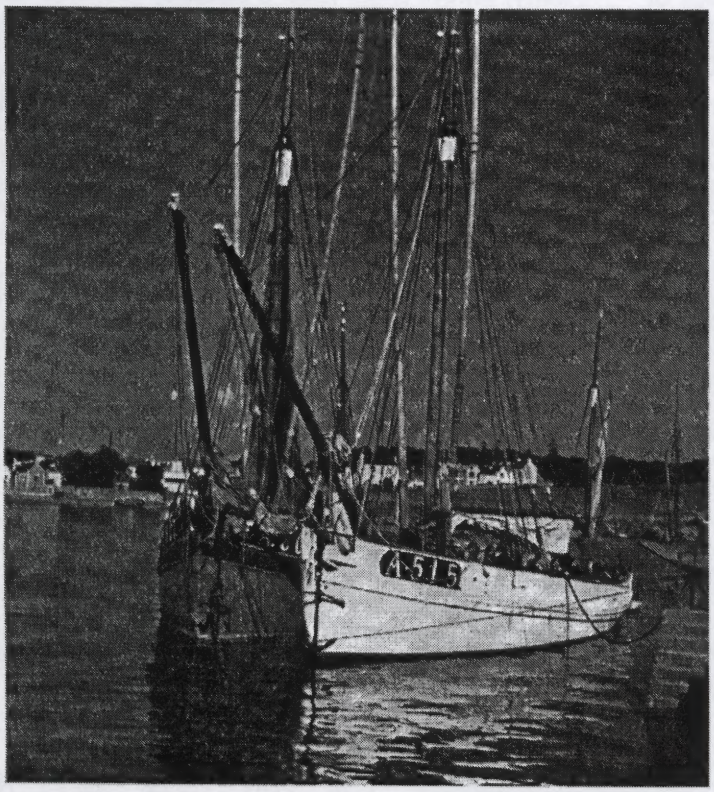
III. THE CAMERA

By

ANDREW BUCHANAN

by his brain and his ability as a creative artist, so that everything the camera does will always be his responsibility.

This being so, the first task of the student is to endow the camera with human sight—*to make it see for him, yet in its own way.* This would be more accurately described as inhuman and uncanny sight, for the powers of observation which a lens can assume are remarkable. In this respect I urge the student always to remember the following simple example of the principle of sight: Look up from reading this article and study the room around you. In an instant you focus your sight on, perhaps the door, which may be the furthest object from you, but you are simultaneously conscious of the walls, pictures, furniture, carpet and everything else in the room.



always be such that the dominant features are emphasized. Only a slight change of position can materially alter that effect. Thus, in the case of the shots above, that on the left is properly a general view of the harbour, composition being enhanced by the craft on the right, while the picture on the left is less a general view of the harbour than a camera 'portrait' of the two boats.

Then, in a flash, you make your eyes look from the distant door, to the carpet right at your feet—a big change of focus. On the wall by your side you look at four pictures and then decide to concentrate upon one of them. You throw the others out of your direct range of sight and unconsciously alter your focus so that only one picture is 'dead sharp.' In doing so, you were utilising your power of selectivity, a precious gift which your camera does not possess, for the lens "selects" only the object you select for it and its focus changing is a mechanical process.

"A Peering, Clever Little Fellow"

But the non-selective sight of the camera lens is a limitation only in comparison with the human eye, for it possesses powers of magnification which leave the human eye far behind. Therefore, throughout your filmic adventures, please regard your camera as a peering, clever little fellow, with an appropriately inquisitive neck, in the form of a tripod head. It observes what you wish it to observe, and although it cannot perform all the miracles which your eyes can, it can do many things which your eyes cannot, as will be seen when we take it for a walk into the country.

Imagine we have reached a village and are standing at the end of the street. Now, without altering our position, though by frequently altering our visual focus we embrace the entire scene. Firstly, we see the broad, rising street—then the general stores on the left, with the striped sun blind that is always flapping. Next, the stream running past the cottages—the ancient inn and the lovely house right up against us, with its bulging bow window. Then another change of focus, as we spot the church steeple at the far end, rising above the tree tops.

The Human Eye and the Lens

We saw all those details without moving—some half a mile away, others but a few yards. We saw them singly, yet collectively. Whilst gazing at the flapping sun blind we also saw the neighbouring cottages, the bow window, and, perhaps, a part of the sky. Our eyes flitted from one to another at such lightning speed that we could never count how many different images we captured, whilst, apparently, gazing only at the sunblind.

Now compare our survey with the village as seen through the camera lens. Firstly, we set it up to capture a long shot of the village. We arrange to include the bulging bow window silhouetted in the foreground. We could, by lens changing and tripod tilting, shoot several other objects from the same position, bringing say, the sunblind and the stream closer, in separate shots, but there would be no intimacy. We should never get to "know" the village.

(Continued on next page)

Endowing the CAMERA *with Human Sight*

(*Continued from previous page*)

We therefore pick up the camera and applying our powers of selectivity, shoot all the features which shall vividly express the spirit of the place. These we take in separate and distinct shots—maybe a close-up of the flapping sun blind, or its shadow. The clear water of the stream could quite effectively fill the screen and possibly a fallen leaf would sail past on its little ripples. The old cottage that leans forward so perilously rather justifies a very low angle, with the camera on the ground, to emphasise its eccentric shape. An old woman waddles slowly along. Her feet are worth a shot, if taken when she has passed the camera. Pictorial comparisons are always justifiable in this class of material and you should permit your brain to seek them. Does not the waddling old woman resemble a waddling duck? If so, wait your chance to shoot one waddling across a road to intercut with her. There are countless little comparisons like that which can be created by an observant mind.

Filming a Village

But to return to the actual village. Select, with extreme thought, those features which are peculiar to the locality and make the camera magnify them. The stone work—the eaves of houses—the type of steeple, the shape of farm carts—unusual harness on horses—peculiar hayricks—such details being of far greater importance than conventional shots of distant groups of houses. However, the fact that each must be a *separate* analytical shot is the important point, for it reveals the non-selective sight of the lens.

We now turn to consider the words "photographic quality" and all they imply and the first point to remember is that he is not a good cameraman who can obtain results only when the sun is shining. Given perfect summer conditions, there is little excuse for poor results, but the test comes when one endeavours to portray scenes in drab weather. In this connection one can easily become entangled in an endless argument as to whether photography shall idealise subject matter, or portray it realistically. Some directors favour realism and are emphatic about the necessity for filming, say, a grey, rainy street in a mining town, so that it shall appear grey and rainy instead of waiting until bright sunshine transforms it into a picture of grouped shadows, and the cameraman seeks to present it as fairyland in queer angles.

I would therefore urge the student to begin shooting in all weathers—that is, in all practical weathers and not to wait for the sun to come out, unless the subject demands it, for realism is the goal to aim at and if the exterior of Liverpool Street Station is usually smoky, present it like that, leaving the idyllic school on the shelf, for the time being.

A Few Rules for Camera Work

Lastly, a few rules that apply to practically all camera-work :—

Firstly, always shoot from a carefully prepared script, whether or not the subject appears to demand one. Even a simple village should be leisurely surveyed and its details recorded in a script, the reason being that one can thus estimate footage and visualise the best order of scenes.

Secondly, close-ups, whether of animate or inanimate objects, should not exceed two feet, as a general rule.

Thirdly, never pan aimlessly. I should prefer to say never pan at all, but there are occasions when it is unavoidable. However, remember that a panning shot prohibits the insertion into it of non-panning shots when cutting.

Fourthly, exaggerated camera positions should be avoided, although it is permissible to shoot tall objects and people from a low level and short ones from a high level to emphasise dimensions, especially in relation one to the other.

And now I feel the student will be able to regard his camera from quite a new and enlightened angle, making a friend of it. This being so, perhaps he will answer the questions on page 159 to test the value of that friendship :

FOR TEST PAPER No. 3 AND ANSWERS TO TEST PAPER No. 2, PLEASE TURN TO PAGE 158.

'Against the light' effect produces sparkling tonal values.

AN OUTLINE SCENARIO FOR A QUICK-FIRE COMEDY

Peaceful nature of scenes such as this will emphasize the following quick comedy scenes in the scenario by force of contrast.

A QUIET SATURDAY AFTERNOON

The outline scenario for a 'thriller,' "What Happened at the Gables," published in the February issue, proved very popular, a number of clubs and lone workers signifying their intention of filming it. In response to requests we now publish an outline for a quick-fire comedy. It is well within the capabilities of any amateur and can be readily adapted to suit individual requirements.

HERE are one or two suggestions for a type of film which is a good deal more difficult to make than it may appear on first sight —a comedy. What you have to do is to find a happy mean: you must concentrate on action, but not so much that the whole thing turns into a series of disjointed slapstick gags; and your characters should be easily-recognisable types, but not so heavily exaggerated that they lose all semblance of reality.

A complicated story would obviously be out of place, but do not imagine therefore that continuity can be ignored: however simple your basic idea, you should always keep the logic of its development clearly in sight. Humorous incidents are no more likely to record themselves automatically than serious ones and you must pick out their emphatic points with the greatest of care.

Open on a shot of a hall clock, pendulum swinging, clock-face showing the hour of one. Move back to show details of interior, dog asleep. Cut to a man's feet coming down garden path; show hand carrying despatch case. Dog raises head, barks. Man enters hall-way; coy young wife runs in to greet him on his return from the City.

Distractions

They go in to lunch: here a sub-title introduces "Mrs. Newlywed's schoolboy brother." Dissolve from CU of husband attacking meal to shot of him putting down empty coffee-cup on table in the manner of one who is well-filled. The camera retreats and shows that the others have gone. MS of husband putting on old coat. He takes a large card from a pocket and hangs it up outside door: inscription reads DO NOT DISTURB.

Shot of wife tip-toeing softly past door. CU of husband settling himself down on sofa for a nap. CU of young brother's feet passing door. Show hands with small drum: he begins to beat it loudly. CU of dog, suddenly beginning to bark. Cut to husband, newspaper over face: he starts to his feet, looking distinctly annoyed. Shot of wife running out. She takes her young brother by the hand and hustles him away. CU of husband, listening strainedly. Cut to dog, lying down. Husband recomposes himself to sleep.

MS of husband asleep, showing window behind. CU of window, camera looking out onto street. Man comes into picture wheeling a barrel-organ. CU of wheels coming to a standstill: CU of man's hand beginning to turn handle. CU dog barking. Shot of barrel-organ, back view, window in background. CU window from outside: husband seen within advancing towards it. Cut to husband's hand inside frenziedly opening it: cut back outside, window up, husband leans out and gesticulates wildly. Barrel-organ man gesticulates; dog barks; wife rushes out hastily down garden path and saves situation by giving man sixpence to go away.

MS, husband recomposing himself once more. CU dog, lying still. Cut back to husband, again at rest and breathing regularly: the camera is now directed to show the wall of the room behind his head. Camera moves slowly forward to CU of blank wall; and dissolve to view of room in house next door, showing piano in foreground. CU of hands opening piano: cut to back view of little girl with long plaits (or large bow) seated

(Continued on next page)

A QUIET SATURDAY AFTERNOON

(Continued from previous page)

on piano-stool ; cut back to fingers going up and down piano playing scales.

Superimpose shot of husband on sofa ; cut to shot of husband, with ghostly fingers (superimposed) going up and down his body as if on a piano. Cut to feet and opposite wall ; then show wife's hands on other side nailing up a picture on the wall. CU of husband's head, superimpose large hammer banging on it regularly.

Inter-cut shots of fingers on keyboard, of dog howling, of husband getting up wildly and knocking on wall. Cut back to CU of picture being nailed up and show husband rushing across room and knocking on other wall. LS, running from side to side and tearing his hair. MS, he sinks exhausted on sofa. Fade-out.

Slapstick Comedy

Fade-in to clock showing three. Shot of wife tripping daintily across hall-way, carrying laden tray. She stumbles over dog and tray and contents clatter to the ground. Cut or pan to ' DO NOT DISTURB ' notice on door : door is vehemently opened from inside and notice skews round to rakish angle. Husband emerges, looking grim ; and striding over to hall-stand begins to put coat on. Wife, surprised. ST : " Darling, where are you going ? " CU, husband jamming hat on head. " OUT ! "

Dog tries to go too. Husband prevents it with difficulty, falling heavily over door-mat in doing so. CU, wife looking tearful. CU, front door being slammed. Side-shot of husband walking down garden path. Cut to closing gate, then show CU of feel walking along pavement. Cut to moving shot past suburban houses.

Cut to dissolve or similar moving shot, but now past fields and trees. CU of husband's feet walking along country road. Show various shots of sky, birds chirruping on branches etc. ; and husband looking pleased with himself. He pauses and takes a deep breath as if to signify that he is at last at peace with the world.

LS, along main road behind, of motor-cycle followed at some distance by car. Cut to separate shots of motor-cycle in MS, timid little man seen on it looking backwards apprehensively, and of car, two brawny men inside it obviously in pursuit of the other man. Show motor-cycle rounding corner ; return to Mr. Newlywed, stretching arms happily ; motor-cycle whizzes past him, nearly throwing him off his feet. He shakes his fist after it angrily. Cut to car rounding corner ; CU of horn being pressed ; CU wheels ; then show car in turn whizzing past Mr. N. and latter subsiding into ditch.

Motor-cycle and car seen disappearing into distance. Shot of Mr. N's feet sticking out of ditch. Cut-in shot of horse looking over hedge and neighing, as if in laughter. Shoot from above as Mr. N. struggles back on to roadway. He brushes himself down, glaring and decides to leave the roadway. Finding a stile, he climbs it and goes through the fields.

Return to motor-cycle, speeding along. Cut to level crossing just ahead. Cut back to car in pursuit, to motor-cycle again, to train approaching along track, some way off and to level-crossing gates slowly closing. They click to as the motor-cycle arrives. The little man casts a glance behind him, abandons his motor-cycle and runs back into wood on side of road. Car draws up, brief but animated parley follows ; then one of its occupants descends and dashes into wood, while the other turns the car round and begins to cruise slowly back along road.

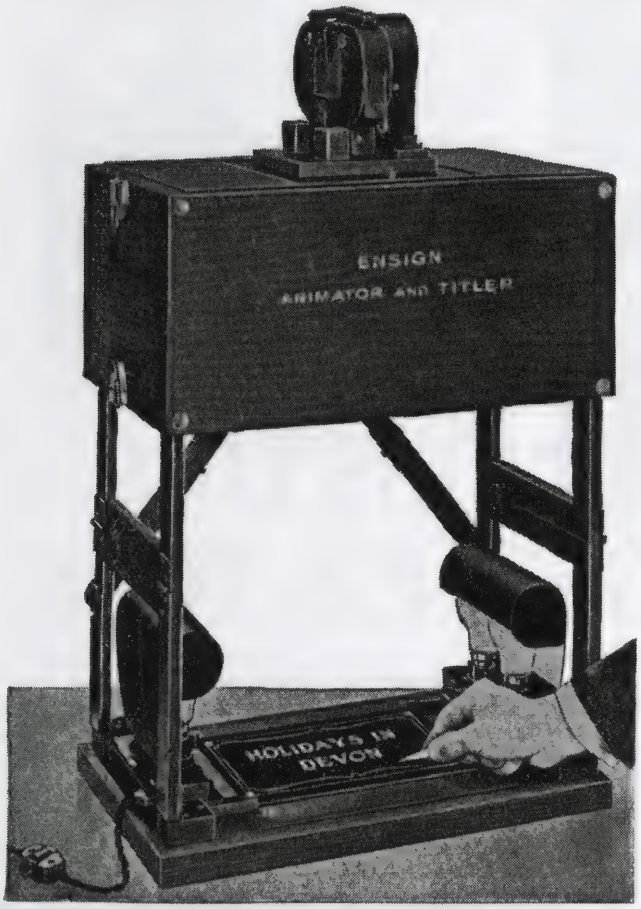
Well balanced light and shade centres interest on the children in the middle foreground.

Mr. N. seen strolling along a bridle-path skirting other side of wood. He is beginning to feel contented once more. Show birds flying about among trees ; ground-shots, with little stream flowing over pebbles; open fields spreading away from wood, with cows grazing. He comes to a halt and surveys distant view, seen in LS : apparently not a soul in sight.

Cut to interior of wood, brief shots of little man running along narrow track and of brawny man coming after. CU, Mr. N. smiling. CU puddle at his feet. MS, he straddles his feet to either side and begins gingerly to cross it. Little man appears suddenly at side of path, hurtles into Mr. N. and sends him straight into puddle. Little man scrambles up and runs off, Mr. N. begins to pick

(Continued on page 143)

Much more than a mere titler!



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Without a filter—lack of interest due to the large expanse without tone, contributing to the unbalanced effect of the whole composition. Normal panchromatic film was used.

With the addition of a correcting filter (2x) the clouds are rendered as they were seen by the eye and the frame is better filled, presenting a more pleasing appearance.

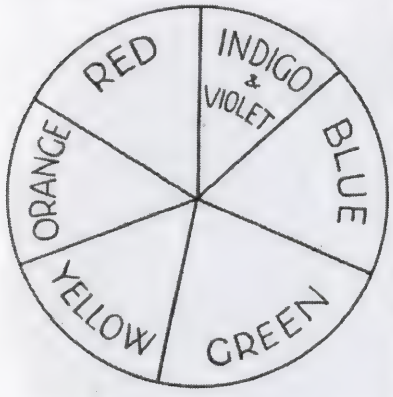
FILM CHARACTERISTICS *and* FILTERS

If you are to use each type of film under the conditions in which it behaves best (and thus get the most effective results) some knowledge of their characteristics is necessary

By STANLEY W. BOWLER, A.R.P.S.

THERE are now so many films of different types available for sub-standard cameras of all gauges, that I think we might look into the matter and sort and classify them into convenient groups for reference purposes. We can then examine the various peculiarities of each group in greater detail and allot to each group the type of work for which it is most applicable. But before we go on to consider the effective ranges of rendition in monochrome of various film stocks, we ought just to recollect the composition of white light.

The source of all colour is the spectrum or ribbon of colours which are formed when white light on passing through a prism is dispersed out into a band. It is really an artificially made rainbow. I find the simplest way of remembering the order of the colours is by the mystic word "Vibgyor"—the initial letters of Violet, Indigo, Blue, Green, Yellow, Orange and Red. Having got thus far with our identification of the spectrum, it is easy enough to add on the other two important ones at the appropriate ends, i.e. Ultra-violet and Infra-red. Although we can see neither of them, they are important photographically and for that reason are included.



Colours of the spectrum joined end to end so that the complementary colours may be determined.

Different films have different ranges of sensibility from the range of colours which we see with the eye. I have purposely not used the more obvious word 'sensitivity' in order to avoid any question of confusing the division of films into various H. & D., Scheiner or DIN speeds, for at the moment this does not concern us at all. The simplest arrangement would, perhaps, be something rather arbitrary such as the following :—

a. Very limited sensibility to any part of the spectrum;
b. A moderate range greater than a., but less than films in
c. Complete sensibility to all the colours seen in the spectrum by the human eye.

In class a, we have positive type materials, X-ray, etc., in b, orthochromatic, and in c, panchromatic and super-panchromatic film stocks.

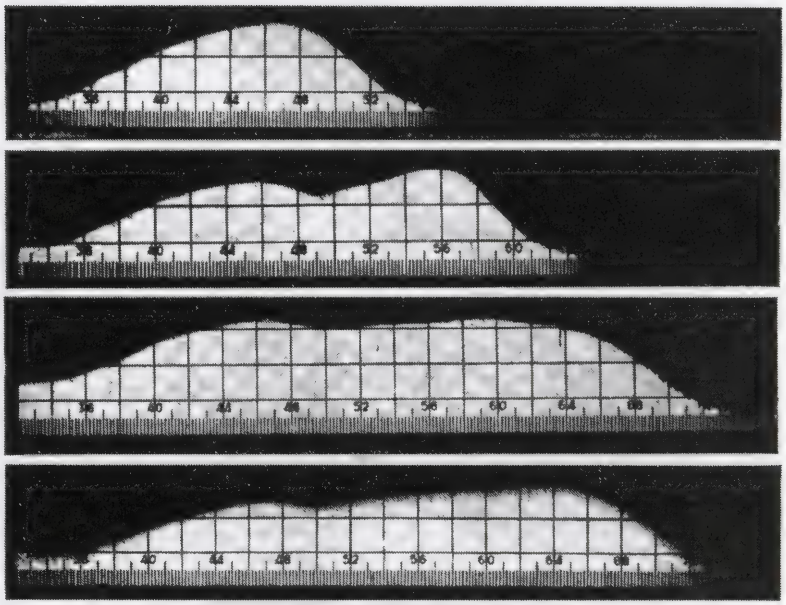
Spectrograms

It is possible in the laboratory to produce what are called 'spectrograms,' that is, a photograph showing the sensibility of the emulsion under consideration, to various parts of the spectrum. Four of these spectrograms are illustrated. They are so arranged that the blue end of the spectrum is at the left-hand side, and the red at the right. The blue region extends to 50, the green to 56, yellow to 59, orange to 64 and red to the end of the scale. The first one of the group refers to positive type materials, the second to orthochromatic, the third to normal panchromatic, and the fourth to super-sensitive panchromatic type films.

The spectrograms, scientific though they may be, are merely contour maps of the sensibility of the various materials, and help to tell us what the films will do. As you will see, positive type material is mainly sensitive to blue, and therefore useless for work involving a correct rendering in monochrome of coloured subjects

embracing all the colours of the spectrum. In other words, it is completely blind to the rest of the colours. However it can be turned to good account in titling, where we are dealing only with black-and-white, as non-colour-sensitive film material has a high contrast, and that means in turn that the titles shot on it will be crisp white on a good black background.

Orthochromatic stock is still over-sensitive to blue, but the 'cut-off' or slope of the curve is not so sharp as that for positive type materials, and it also extends farther along to the right, well into the yellow region of the spectrum, before it dies away to nothing. This tells us that we can use such a stock or film for rendering green objects more or less correctly; a useful job for orthochromatic film would be exteriors where there is plenty of green. But, unfortunately, it is still very much over-sensitive to blue, and this will mean that skies will be over-exposed.



Spectrograms showing sensibility of film materials to various parts of the spectrum. The top one is of positive stock, the second, ortho, the third, normal pan and the bottom one, super-sensitive pan. (Courtesy Ilford Ltd.)

The latest addition to the series of photographic materials is the panchromatic film, which, as its name implies, is one that is sensitive to all the colours of the spectrum. Super-panchromatic materials are very similar, but there are one or two modifications which we will deal with later. The range of sensitivity of normal panchromatic film extends right into the red region. It is much more even in character, too, although there is still a bit of a hump round about the blue end, though not as bad as in the case of positive and orthochromatic stocks. This means that we shall get a fairly accurate rendering in monochrome of all the colours we normally see.

For Artificial Lighting

Finally, there is the super-panchromatic film—you will see that it is the flattest of them all; the hump at the blue end has almost gone, and there is a decided rise in the curve at the other—the red—end. Now this latest hump is not so serious, in fact, it is a decided help for it is something which we can turn to our own advantage. Artificial light contains a big percentage of red light, and so by coupling super-panchromatic film with artificial lighting we obtain a working combination which will give us the best results under these conditions.

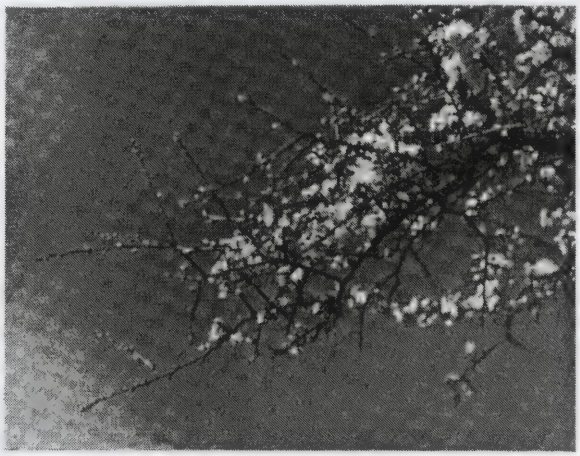
When mentioning orthochromatic film, I said that when photographing exteriors on it, skies would be over-exposed in relation to the greens of the subject. This brings us to the question of exercising some control over the film, and this is where filters come in.

In the circle diagram the spectrum has been taken and joined end to end; from it we can determine the complementary colours, and in turn those colours in our various filters which will *filter* or hold back whatever other colours we wish to subdue to a greater or lesser degree. There is one important point, though, that should not be forgotten, and that is, that no amount of 'filtering' will make up for some entire lack of sensibility in the material itself, i.e., you still cannot make an orthochromatic emulsion 'see' reds.

From the diagram it will be seen that yellow will

(Continued on page 144)

Without a filter—the detail tends to become lost in the white rendering of the sky behind it, even though normal panchromatic film was used.



A 2x filter subdues the brightness of the sky showing up the white of the blossom crisply and adds interest and sparkle.

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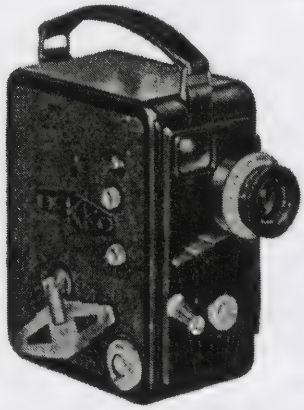

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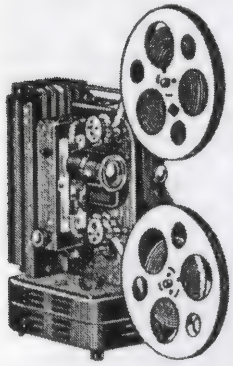

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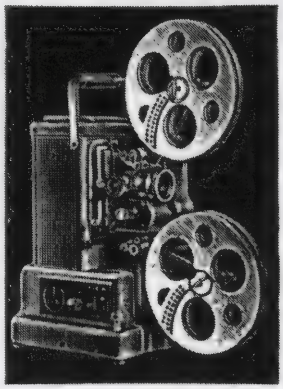

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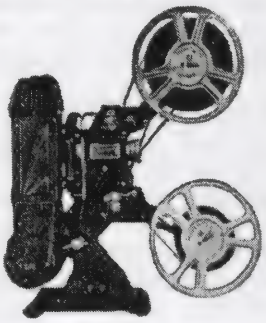

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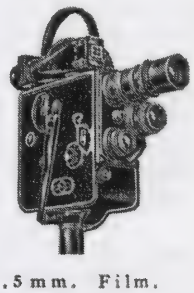

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MOVEMENT AND REST

The first part of this article was published last month. This is the concluding instalment. The first article in the series was published in the March issue. Continuity was dealt with in the April issue. Next month: Suggestion and Economy in Effect. Later articles will deal with Documentary Films for Amateurs and the True Purpose of Cutting.

By A. VESSELO

THE subject we have been discussing owes its importance to the fact that it mirrors a perpetually present *contrast* in everyday life. Reality itself is movement; and that, fundamentally, is the reason why we are so often told that movement is the essence of cinema—an assertion we need not hesitate to accept. But if such movement were continuous and unvarying, it would cease to have value: reality is not a single, even movement but a complicated network of contrasting movements, of different lengths and speeds; and the slowest and least variable of these (relatively to our perceptions) is what we know as rest.

It is by the *opposition* of one movement to another, and, on a more embracing view, by the location of movement in general against a background of rest, that the progression of events which we are concerned to emphasize gains its significance.

Two Simple Instances

Let us take two very simple instances from ordinary experience to show this contrast and opposition. Suppose you are riding in a car: your sensation of movement here derives to a great extent from contrast with the passing scenery, which is still. This is demonstrated by the much less powerful sensation of movement which you get in a tube train, though it may actually be going faster, for not only is the movement itself smoother, but the background of relative rest outside is more difficult to perceive on account of the darkness of the tunnel.

Now take the case of a roundabout at a fair. Here the fair stands still while the roundabout moves. At the same time the roundabout as a whole is still, in the sense that it does not go forward, but goes round and round in the same place, and, in addition, the movement is intensified by an *opposite* movement, for the houses go up and down as well as round and round.

In a film, the balancing of movement against rest on these lines may be accomplished in two leading ways: (a) by interspersing shots of rest inside a *self-contained sequence* (or part of a sequence) to set off the movement which is the basic content of the passage (b) by bringing about what is actually the intercutting of *one sequence* with *another*, the one sequence portraying rest, the other movement, and the former being in implication (though not necessarily in length) the subordinate of the two.

Let us consider (a) first. The passage from *Congress Dances* with which I began my previous article (published last month) was a simple instance. Here we will take another straightforward example—say, a horse-race—and examine it a little more closely. At once we mark a clear distinction (foreshadowed in the case from *Congress Dances*) between two elements—the race itself and the spectators. The race represents movement; the stationary inserted shots of the spectators, tensely straining to follow their favourites, rest.

It is worth while at this point referring back to my remarks about the rarity of anything approximating to *absolute* rest. The cut-in shots are only relatively static—that is to say, by contrast with their surroundings; this point is brought out fully in a cartoon, where the artist will make his spectators leap yards into the air in their excitement.

Dynamic Versus Static

But this is not the whole matter. Even in the shots concerned solely with the race, an opposition is possible. First, you may have a direct following-shot of the horses from close at hand; or you may keep the camera still,

(*Continued on next page*)

A cut-in static shot of railway lines a second or so before the express thunders over them will provide an emphatic contrast in a trainsequence. This picture, incidentally, will usefully serve as a title background.

Movement and Rest

(Continued from previous page)

cutting rapidly from one angle or part of the course to another. Then, you may modify your effect by a distance shot (perhaps from overhead) giving the whole body of runners, and necessarily making their speed seem considerably slower than from close-to.

Then again, returning nearer, you may get your emphatic contrast by training your camera a little way ahead of the runners and letting them come suddenly into the picture from beyond. Or, if you are shooting a steeple-chase, you can let the fences provide a contrast; for there is a necessary slowing-up at a fence, and besides, a fence in itself is a static object—so that if you make it definitely the central item in a shot, with the horses following one another over it, you are subtly establishing an enhancing pause in the action.

In all these cases, it is to be observed, the alterations between more and less rapid movement must arise naturally out of the situation. If, for instance, you were to introduce a slow-motion shot—unless you had some very explicit reason for it—its obvious artificiality would be completely out of place.

A Common Screen Device

Now let us consider (b), where the intercutting is not merely of shots but at the same time, in a sense, of sequences. There is nothing unusual in this: it is, in fact, one of the commonest and most elementary of screen devices. You will find it best illustrated in a type of film whose largely primitive characteristics do not prevent it from frequently displaying the capacities of the screen to their greatest advantage: that is, the melodrama. The traditional ending to a melodrama is a chase, with the hero and his friends hurrying against time (in the old Western on horseback, by way of ravines and precipices, in a more modern film no doubt by motor-car through traffic-crowded streets and over perilous level crossings) while at the goal to which they are speeding the heroine is being held fast by the villain and being slowly bent to his will. Whatever the variations in individual cases, this is the essence of the business.

Distant landscape is rather flat and uninteresting, so that attention is rightly focussed on the boat.

The suspense is created by the interworking of two sequences, showing parallel actions taking place: on the one hand a gradually-developing menace—rest; on the other a counter-force, racing furiously against time to avert the menace—movement *par excellence*. Within the sequence depicting movement there is also likely to be a series of obstacles, met and overcome, which give us the opposition of rest in sense (a).

The whole proceeds in a rising crescendo to a climax, where movement at last overcomes rest, and the two are brought together in a single shot, the hero bursting in at the critical moment. Then, as if by way of compensation, the opposing tendencies are fused into a sort of super-rest, when the hero and the heroine sink into one another's arms to slow music.

Slow and Quick Sequences

This method was employed at the close of *The Bride Comes Home*, where the slow sequence showed the girl just preparing to get married to the wrong man, while the quick one showed the right man on a motor-cycle, with the girl's father in the side-car, speeding to stop her. The idea was correct in conception, but faulty in execution; for the slow sequence contained a strong comedy element, which shifted the bulk of the emphasis on to itself and accordingly diminished the suspense-value—not simply because it happened to be comic (comedy can provide very effective contrast), but because it threw out the balance, making the slow sequence considerably more important than the quick one, and for a reason that had little to do with the main action. The motor-cycle ride, in fact, was reduced to a series of rather obvious close-ups cut-in at random intervals with little variation of form.

As an appendix to this brief analysis, let me add a pair of examples which fall under, or have an affinity with, the heading of (a). First is one from the Sternberg film, *Shanghai Express*. This consisted of a dissolve from an overhead night-shot of a train, moving in a long diagonal across the screen (diagonal movement), to an interior close-shot of Marlene Dietrich in the corridor, leaning up against the window and looking out (rest). This double feeling of moving rapidly and yet being still is an authentic attribute of a train journey.

(Continued on page 150)

SHOOTING on 8mm.

Slight upward tilt of camera gives force and vitality to an already vital subject, the more so since it is a close shot.

By ERIC F. IMPEY

(*Author of "The Handbook of 8mm. Cinematography"*)

IN this article I shall deal with a few of the points of interest that arise when shooting 8mm. film, but, beyond that, it should be remembered that this is not an attempt to cover the whole scope of the subject in any sense of the words.

As regards the speeds of the various 8mm. films, the Kodak variety is stated by the manufacturers to be, in daylight, one stop lower than their standard 16mm. Pan (not Super-Sensitive). This is rather a conservative estimate and in the middle part of the day when the actinic value of the light reaches its maximum, it can be reckoned as almost equal in speed to the 16mm. Pan, whilst by Photoflood light there appears to be no appreciable difference between the two. Agfa Pan film for the Filmo Straight 8 is of the same speed for all practical purposes as their 16mm. type. Gevaert Ortho is somewhat slower than this, but the same firm's Super-Pan is at least one stop faster.

The 2x Filter

The 2x filters of the type supplied by Messrs. Kodak and Messrs. Bell & Howell as standard accessories for their cameras are, by reason of such standardisation, the ones most popularly used. Now, as most of you know, a colour filter is an optical device for filtering out unwanted tones and the 2x filters above referred to are each designed to make the monochrome rendering of a coloured subject as perfect as possible in tone values, when used with a specified brand of film and when double the normal exposure is given.

There must be thousands of amateurs who affix their filters and open up their lenses as directed, yet I doubt whether there are more than three in every ten who do so, who are really desirous of perfect colour rendition, for what most of them want is colour *over-emphasis*, and this they will not get by using the filter in that way. I think that in most cases the amateur is aiming at obtaining the rich (but slightly exaggerated) tones which are often seen in professional work, both cine and still, with deep toned skies and white fleecy clouds.

The way to obtain this result is to use your 2x filter but with the same exposure as you would have adopted *without it*. With deeper filters great exaggeration is obtainable, but whilst this is on occasion desirable, normally it should be avoided. If the object of using the 2x filter is to cut through distance haze, then you should open up your lens in the manner ordinarily directed.

Definite Data Necessary

Some amateurs use one firm's filters with film made by another. This is a mistake unless definite data is available to guide you in exposure and in any event it is most unlikely that the filters of different makers will produce exactly the same degree of correction. In the case of filters manufactured by lens makers, such as Messrs. Dallmeyer, most complete data is usually supplied as to the extent of the correction and the factor when used with various brands and types of film.

Exposure should be made in accordance with the directions given in the camera manual or in accordance with the exposure chart which appears in *Amateur Cine World* each month, or a reading should be taken with an exposure meter. The regular use of a meter will save you money and you will be well advised to purchase one.

(*Continued on next page*)

REVERSAL FILM EXPOSURES

Although in this article the author is primarily concerned with 8mm. film, the advice he gives on exposures applies to any size of film of the reversal type. Note the hints on the use of the 2x filter for getting deep-toned sky and contrasting white cloud. Previous articles in this series have dealt with editing, splicing, projecting, cleaning and overhauling, projection accessories, making enlarged stills and 8mm. cameras. They appeared in, respectively, the October and November (1935), January, February, March, April and May issues of "Amateur Cine."

SHOOTING on 8mm.

(Continued from previous page)

To all intents and purposes there is no latitude in reversal film on the side of over-exposure, with the result that if you over-expose the whole of a scene or a part of a scene, you will wipe out some if not all of the detail of the whole or part, as the case may be. If you are wishing to obtain a reasonably good picture of an average type of scene—as distinct from a special effect—you must gauge the exposure by the highlights, making only such allowances as the special nature of the subject seems to demand. A month or two back Mr. P. C. Smethurst dealt with the whole subject systematically and his articles should be read by all who missed them. However, the basic principle of exposing for the highlights has been in use among serious amateurs for quite a few years now.

Exceptions to the Rule

This rule should be applied, with slight variations according to circumstances, to all subjects, but there are exceptions. For instance, assume that you are taking a distance shot of a waterfall in a valley, with only one comparatively small highlight—the sun just catching the water. Here, if you are to get a reasonable reproduction of the whole scene, you must forego some of the detail in the highlight and must take two readings with your meter, one of the fall and one of the general lighting and then pick an aperture somewhere between the two. In this case the aperture should be nearer the general lighting reading than that of the waterfall. Naturally, special effects require special treatment and cannot be dealt with in general terms.

Elevated viewpoint tends to give poignancy to shots of old people, solitary in a scene, isolating them as it were, in their helplessness.

To show you how the basic principle operates, imagine that you are in a covered court which is open at one end to the street and that you and all the foreground and the other parts of the court which are within the field of view of your lens, are in shadow with the reflected light from the street as the sole illumination. If you are including part of the street scene in your shot this will be your highlight and you should expose only for the street scene.

Should you expose according to a reading from your meter of the whole scene, including the shaded portions, you will find that since the meter takes a mere average of the whole lighting the highlight will be more or less obliterated—depending on the strength of the sun. You must expose for the fully illuminated portion of the scene only, taking no notice at all of the other parts.

Over-Exposure Obliterates

It is impossible to tell you how to deal with every scene that may occur but it is far more important that you should remember that *over-exposure obliterates* and if those words are always in your mind you will not go far wrong. From this you will see that an exposure meter is not an infallible guide and must *always* be used with a sensibility to the prevailing conditions.

All the 8mm. cameras are provided with fairly deep lens hoods, but sometimes where it may be feared that the direct rays of the sun may just creep into the lens, it is simple and convenient to cup one of the hands so as to act as a shield by casting a shadow over the lens. Of course, care should be taken that the hand does not encroach upon the field of view. In this connection, too, it should be observed that a telephoto lens should always be employed only in conjunction with a hood as deep as is permissible. On the more expensive types a hood is standard equipment but with the cheaper models it is sometimes omitted on grounds of expense. In this latter case you should always make or purchase a hood or you will not get the best from the lens.

In summer, when small apertures are the rule, should your lens be of the focussing type, you will do well to remember that by setting the focussing jacket at 25 feet you can use it as a fixed focus lens provided that the aperture is not greater than f/5.6. Hence, after taking a shot it is always as well to set the focus to 25 feet and the aperture to f/5.6 (or smaller, if circumstances permit), as this will sometimes enable you to catch an unexpected shot which would otherwise be lost in setting the lens adjustments.

(Continued on page 144)

Technical Features of Some June Releases

Translating Shakespeare to the Screen

THE unique position of Shakespeare among dramatists makes it inevitable that the big film-producers, who already derive so much of their material from plays and novels, should from time to time feel an urge to adapt his work for the screen. In the past, however, two factors have deterred them: his emphatic reliance on the spoken word, and a fear of being thought 'highbrow.' Of these the only one we need bother to consider here is the first—the other is clearly a matter between the commercial companies and the box-office. But the question of dialogue does seem to raise tremendous problems.

Theoretically, of course, it should be possible to translate Shakespeare's ideas into film-terms without depending on the actual words he uses; but few would undertake such a mighty task with equanimity. Max Reinhardt, in *A Midsummer Night's Dream*, has followed a more straightforward plan. He has pared down the speeches in places, leaving, however, the major part of the dialogue intact (he has avoided the mistake of twisting any of it into a more modern idiom); but on the other hand he has added a spectacular background of his own prescription. The result, correctly viewed, upsets most of our preconceptions.

Of the two component elements in the film—Shakespeare and Reinhardt—it is, oddly enough, Shakespeare who comes off the better. So long as Reinhardt is engaged simply in interpreting his original, he appears to excellent advantage and we recognise him for the great producer that he is; but so soon as he begins noticeably to go beyond his source he runs the risk of becoming merely a clever showman, hampered by working in a medium with which he is unfamiliar.

The Plays as Film Scripts

Shakespeare's lines are themselves so full of meaning and movement that they atone largely for any lack of movement in the accompanying pictures; whereas some of the added 'effects'—though often, photographically and atmospherically, they have their attractive aspect—show tendencies to staginess, to irrelevance and to inordinate length. Much of the 'up-to-date' comedy business is also superfluous.

A further point. Shakespeare, it must be remembered—when it comes to his being adapted for the screen—has this advantage over present-day playwrights. The Elizabethan stage was a thing of bare boards, with the scenery left to the audience's imagination; and since there were thus no heavy sets to be shifted and all backgrounds, being non-existent, were equally realistic, there was much less restriction on the dramatist's power of movement than there is to-day. If you look at the scripts of Shakespeare's plays you will find that they are divided into any number of very short scenes—approximating rather to the plasticity of the moving picture than to the stage as we know it.

The Realm of Fantasy

Fundamentally, the theme of *A Midsummer Night's Dream* is first-class screen material. It belongs to the category of fantasy; and the moving shadows of the screen can deal with the fantastic more convincingly than any other medium.

It is impossible in this context to ignore the place of the actors: the best are undoubtedly those who deliver their Shakespeare 'straight,' without affectations or additions. Of the lovers, Jean Muir stands out (Dick Powell remains a crooner in period costume); of the comic artisans, Hugh Herbert, of whom one could have seen much more. But

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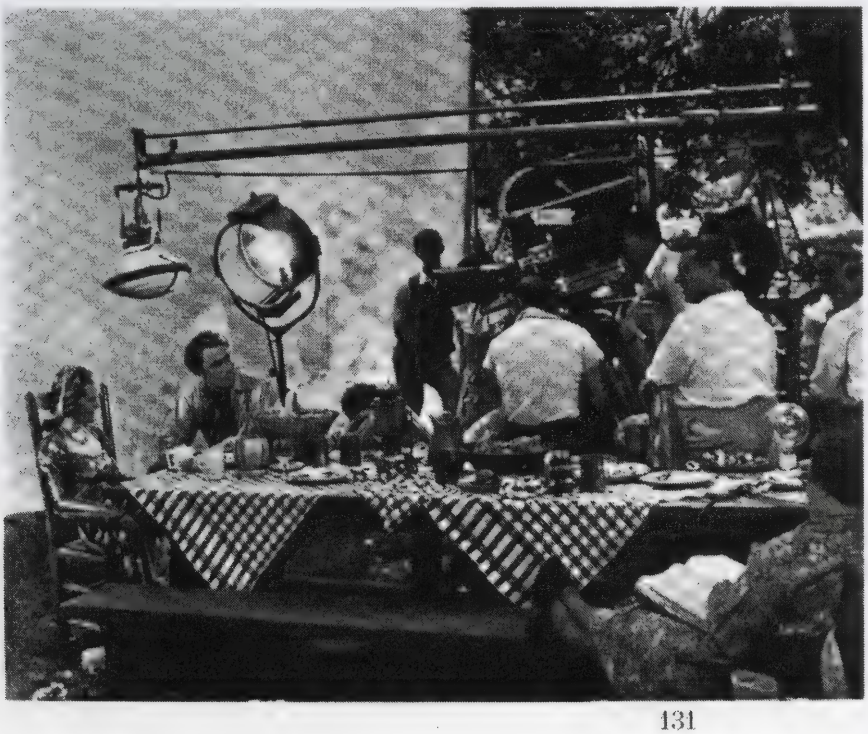

Production still from "Sylvia Scarlett," reviewed in this article.

Technical Features of Some June Releases

(*Continued from previous page*)

(Cary Grant) and his Russian adventuress quarrelling. There is also a key-sequence earlier on which ends quite interestingly. This is the one where four of the leading characters decide on the formation of a travelling concert party. The traditional ending would have been a transition, at the moment when the idea is formulated, to a shot of the concert party in full swing. Apart from the fact that this type of instantaneous transition has now become very

the most revealing performance of all—*pace* the whole remaining body of critical opinion—comes from Mickey Rooney, who makes Puck for once into the mischievous, urchin-like sprite that he really is.

I have discussed the film at such length because I think it important that its qualities should be rightly assessed. There are points of weakness; but these appear to be chiefly due to the production, not to Shakespeare nor to the limitations of the screen. Both Shakespeare and the screen as a medium, in point of fact, come out of the ordeal surprisingly well.

Top: At work on a scene from "Miss Pacific Fleet." Right: Scene from "Sylvia Scarlett." Note the background. Both films are June releases.

Condensing a Novel into a Film

The new Katharine Hepburn film, *Sylvia Scarlett*, opens with a sub-title—which the amateur may take as a warning. The sub-title is too long, too vague and generalised and too banal. Its only conceivable purpose is the negative one of allowing a restive audience to settle down; otherwise it could come right out without loss. As for the film at large, it has its virtues and is certainly not lacking in variety; but taken as a whole it demonstrates once more the difficulty of condensing a novel into a ninety-minute scenario without turning the continuity into a series of disjointed episodes—sometimes taking their course at a totally illogical speed.

Note how the casting of a well-known and elaborately-groomed actress in the title-role raises its own problems. The heroine is apparently supposed to be adolescent, but this is difficult to realise; and when she simulates gawkiness we are not for a moment convinced. There is also one distinctly unreal incident, where the girl steals somebody else's clothes from the beach and puts them on—and they fit her perfectly!

The close rightly avoids the hackneyed lovers' embrace and fades out on the collateral action instead—the crook trite, the director has perceived that the decision marks an important turn in the action: so he has given the sequence a proper climax of its own, finishing it off with a spirited dance of celebration between the characters and only *then* proceeding to a shot of their caravan moving along.

Another film scheduled for release during the month, *Miss Pacific Fleet*, comes under a category so definite that you have only to learn the names of the producers—Warner Bros.—and of one or two of the cast—Joan Blondell, Glenda Farrell, Hugh Herbert—to know exactly where it belongs. If you dislike an extremely American outlook, or if you want lofty morals, originality of story, or refinements of thought, you must eschew this class of film; but if you are prepared to ignore crudities of sentiment and dwell on clever technical qualities, neat editing and timing—particularly in such high spots as a chase round the harbour which is included here—you need not be disappointed.

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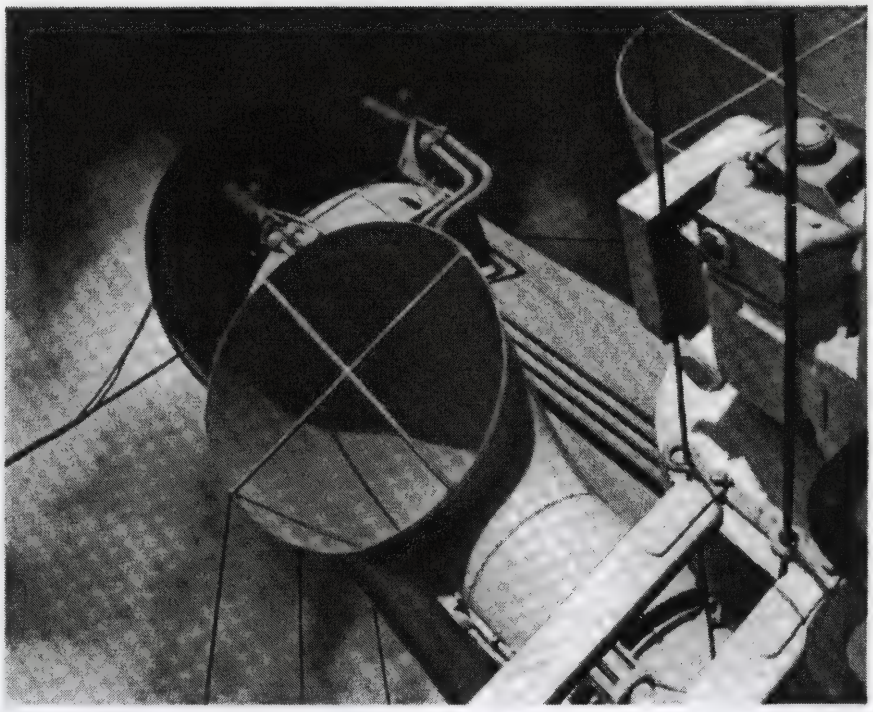


Take plenty of detail shots, general in character, for use as continuity links.

Exposures for the CRUISE FILM

and some notes on CONTINUITY

By

H. A. V. BULLEID

OF the numerous cruise films shot and about-to-be-shot the great majority are and will be the very vaguely planned results of some 300 ft. or so of film shot at the whim of the cinematographer as he sees dazzling subjects constantly before him: and, according as he is an artist and has more or less technical film experience, so will his shots tend to be alive and colourful and inherently interesting and entertaining.

It will be seen at once that the two production phases of the greatest importance in such films are the photography and the editing; and the latter implies at once the paramount necessity of good continuity. Accordingly, it is worth while considering these two matters, with a view to improving the quality of the shots one will make and ensuring that one will bear in mind the need for continuity shots, which can be collected as opportunities arise.

Changed Lighting Conditions

Firstly, the photography. Difficulties that arise in this matter are due to the change in the prevailing lighting conditions and on a cruise one has no time for test exposures! Take, for example, the Mediterranean, whose climate, while not approaching the extremes met with in the tropics, is nevertheless different enough from our own to give photographic trouble to the unwary. On a typical hot day on the Mediterranean, light is provided by a glaring sun, set in an unbroken expanse of deep blue. This deep blue sky has few reflecting properties, so there is nothing to soften the black shadows which provide a far too heavy contrast to the harsh brilliance of the high-lights.

Thus photographs taken in this fierce light have inevitably a heavily contrasted black-and-white appearance, the "soot-and-whitewash" effect as it is generally called, which is decidedly unpleasant on the screen (far more so than in still photographs) and should, wherever possible, be avoided. The thing to do is so to choose the camera position that the subject to be filmed, and its background, is either *all* in the sun, or alternatively *all* in shadow. In many ways, surprisingly enough, the latter is preferable, since in the former some shadows must obviously be cast and these tend to appear as harsh black blobs.

Exposing for the Shadows

Needless to add, care must be taken to expose correctly for the shadows; and it is surprising what an increase in exposure is needed. Whereas in England, where almost always there are many white clouds to provide reflected light from all parts of the sky, the difference in exposure from sunlit to shaded subjects may be only half, or at most one stop, in the uncompromising glare of a Mediterranean sun the difference may be fully two stops or even more. When using a meter for such shots it is imperative that the instrument should not "see" any sunlit part of the surroundings.

I recently saw some films taken at a bull-fight, where the arena was half brilliantly sunny and half in deep shadow cast by the stands. The sunny part was over-exposed and yet, when the action passed into the shaded part one could see nothing. Obviously, then, either only sun or only shade should exist in one's picture: a compromise in exposure to include the two is fore-doomed to failure.

The two other major questions in the photographic problem are those of colour rendering and haze elimination. The colour question depends largely on the aggressive blueness of the sky. The cameraman must decide what effect he requires and then use the filters necessary to achieve it. At the same time, he must be

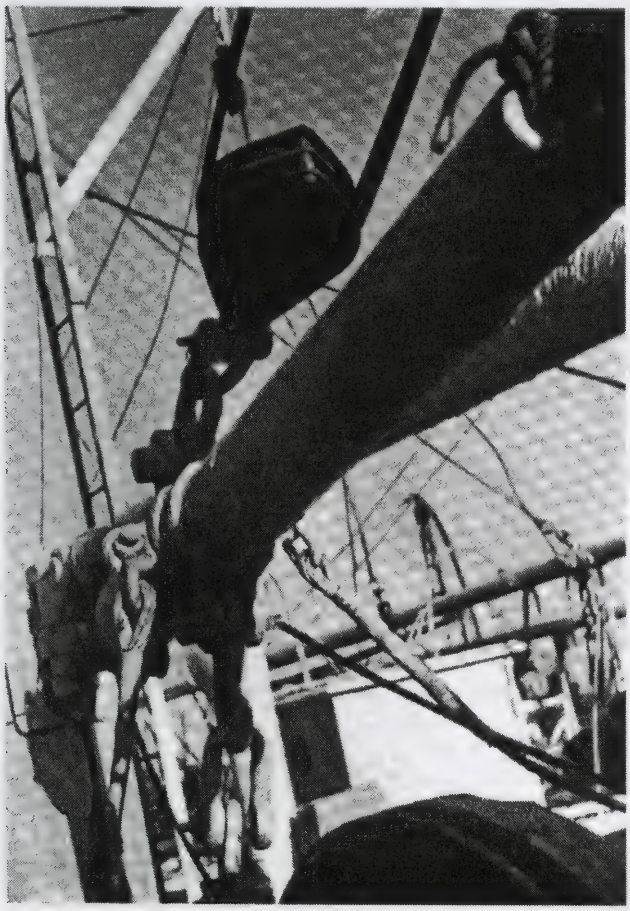
consistent in his renderings, otherwise he will give himself insoluble continuity problems when he comes to edit his shots.

The choice is wide; using ortho stock and no filter, a pleasing pale sky results. With ortho plus a light yellow or green filter, or with pan stock, the sky is *correctly* rendered, but the effect is often rather leaden. Finally, one can over-correct and produce a sometimes very pleasing dark appearance, by using ortho stock plus a heavy yellow or green filter, or pan plus a medium filter.

Where Ortho Stock is Best

Now consider the case of the girl in the scarlet bathing dress, who stands in the glare of the sun and demands to be filmed—against the background of the deep blue sky. Using ortho stock and no filter, her dress is black and the sky is pale, so the picture is pleasantly rendered. With pan stock, however (that is, normal pan: one would not think of using superpan for a cruise film), the deep blue and the light red are rendered equally, so the picture is flat and tends to be almost indefinite. Here, then, the ortho rendering is best and if pan stock is being used, a blue filter is needed to give the ortho effect.

For distant shots, such as long shots of the shore, where it is required to get as much detail as possible, a *red* filter is useful when shooting on pan stock. This tends to eliminate haze, thereby giving better detail. Note also that, using a red filter for the scarlet bathing dress, this would appear almost white and the sky almost black. The red filter must, however, be handled with care and discretion as it makes red lips disappear and



Choose forceful angles for shots of the ship itself

Continuing

EXPOSURES FOR THE CRUISE FILM

from opposite page

gives a moonlight effect to mid-shots in sharply-defined sunlight. The red filter is only used with pan stock, its effect on ortho being equal to that of a lens cap!

In general, the best results will come from ordinary pan film without any filter save for special purposes and from ortho film with a pale yellow or green filter, which improves the colour renderings and seems to reduce the tendency towards soot-and-white-washy effects.

Linking Together Partially Related Scenes

The continuity problem is more subtle and diffuse than any of the foregoing. It is imperative to secure continuity shots if the final film is to be edited into a travel or adventure story, as opposed to a mere illustrated catalogue. By means of such shots one can link together partially related scenes and also, in extreme cases, "cheat" by glossing over continuity lapses with the insertion of a shot of some relevant *detail*, by means of which an awkward gap can be bridged.

Consider a typical case. One is filming a diving display and being unable to move from one's initially chosen position, one shoots, say, four medium-long-shots of dives. But between the shots things have happened. Whereas the first shot may have ended after the splash subsided from "A's" dive, the second only begins when "B" has already climbed up onto the diving-board. Thus the shots cannot be simply joined, one to the other.

Continuity Shots Should be Short

A continuity shot must be inserted to bridge the time-gap between them; for example, a close-up of a spectator, or a towel falling into the water, or someone sitting on a deck-chair which has just been removed. These shots are quite general in character, and it is left to the more advanced director so to devise them that they always provide a witty comment on the current action of the film. The point to bear in mind is that a store of such shots should be collected, so that there is no danger of a shortage. After all, it would be difficult to have too many, specially if they are chosen with care so that they are inherently entertaining. They should, of course, be short; from one to three or four seconds, depending on the tempo of the sequence in which they are to be used.

Finally, the matter of introduction. Many cruise films have been burdened from the start by a long opening sequence showing packing, posters, railway stations, trains and cars. Others, in a wildly unsubtle attempt to be more subtle, have shown tickets, labels, hands giving tips, engine wheels, Customs houses and blasts on sirens. All these have always struck me as being redundant and my ideal opening shot is that of the bows of the good ship as she heads for the open sea. Again, one could close by showing the wash in the ship's wake by moonlight.

But these matters are for the director . . .

OUR CRITICS REVIEW READERS' FILMS

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SUMMER HOLIDAYS 1935. *By LEWIS J. GANSON. 9.5mm. 300 feet.*

The title of this film scarcely describes it very adequately, for while it gives one a good idea of the place where the holiday was spent, the actual holiday—how the time was spent—is not so effectively presented. But it is a pleasant, unpretentious little production. The author comfortably encompasses the not very difficult job he set himself and there is always satisfaction in a job well done. Children on the beach, a pan of relatives in deck chairs, Uncle Harry bathing ('Uncle Harry was the only brave one'), Dad taken for a ride in a speed boat . . . it is of shots of this type, homely, simple, almost one might say 'kindly,' that the film is largely composed.

The sub-titles, too, are in keeping ('On Wednesday we went to So-and-So with Uncle So-and-So') and the whole thing has a certain charm, a little naive maybe, but charm, nevertheless. It has the cardinal virtues of simplicity and sincerity and without these the most elaborate apparatus and the most profound knowledge of technique are at a discount. This is not to say that the author lacks experience (the editing is evidence that he does not), but rather that he has enough experience to know that the simple things are usually the best things.

Low viewpoint gives vitality to this pleasing shot. A 'straight-on' angle would have produced a merely ordinary effect.

The continuity is not always successful. There is too much of the train shots; they should be a continuity link to the next sequence—Port Isaac, Cornwall—a means to an end and not an end in themselves. The basic idea of the continuity shot is that it should be an unobtrusive link. It should be held on only long enough for the mind to register it but not long enough for the brain to analyse it. We do not understand why there should be a shot of a street before and after the sub-title, 'Two days later.' There is a bus going along. Are we to assume a bus journey? But if that is the intention the bus should have been featured and this it is not. We need a closer shot of it.

'Seagulls everywhere' is not a very happy title. It merely tells us what we can very well see for ourselves and is therefore redundant. Never insert a title to explain a sequence if that sequence is self-explanatory. If, however, the title is needed as a continuity link it should be worded so that it either gives information not to be gleaned from the picture or evokes a mood. Thus, supposing we have a sequence in which there is nothing much beside gulls; they are the only things there are to be mentioned. We should, of course, have taken some stock shots to be used as continuity links, but the fact is we just haven't. There are, however, a number of ways in which one can, as it were, 'break it gently.' As examples: "There are forty-nine species of gulls. Forty-eight take it into their heads to come to St. Ives"; "The kittiwake gulls have no hind toes, but that doesn't seem to bother them" (this title needing to be followed by a shot of gulls running along the ground—not flying); or "The handsome scavengers of St. Ives." In each case the information that we are about to see some gulls is given indirectly.

Actually, in the gull sequence in "Summer Holidays 1935," the title could have been avoided by slight re-arrangement of the shots. It opens with a shot of some gulls on a roof-top and then come shots of flocks of them over the harbour. We suggest that these later shots are spliced in after the harbour scenes earlier on in the film, the roof-top shot coming last instead of first. A Leader has been awarded.

WINDMILLS OF THE WEALD. *By F. P. BARNITT. 300 feet. 9.5mm.*

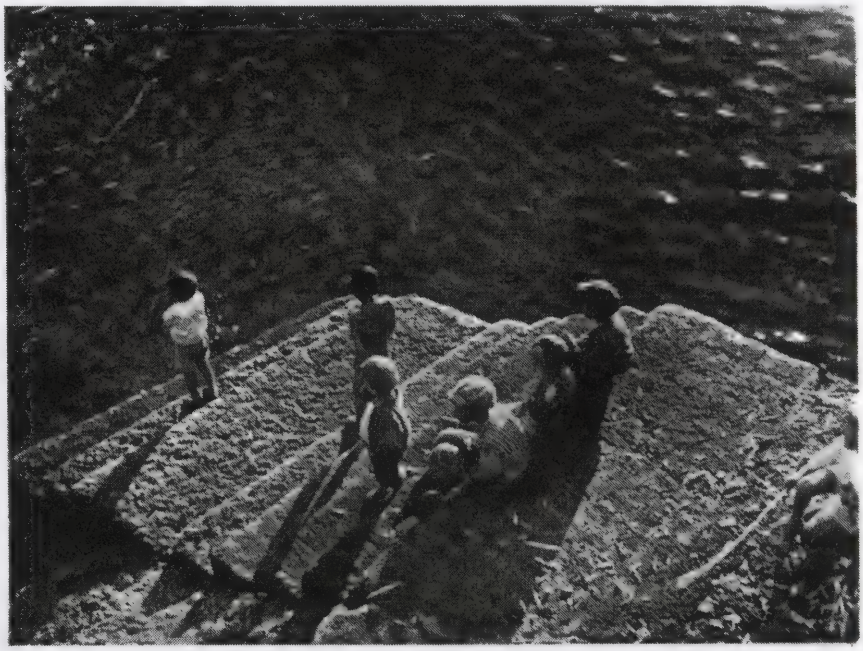
Here is a subject that is dignified and mellow, presented in dignified, smoothflowing fashion. There is lovely photography throughout and the composition is effective. It is a subject that calls for somewhat leisurely treatment and it gets it.

'Sussex abounds with these pathetic skeletons of a generation gone by,' runs a sub-title, followed by shots of gaunt derelicts, 'mute tributes to the progress of man.' The first mill to be dealt with is Argos Hill mill, 'in perfect preservation, although no longer working.' A selection of shots from significant angles follows; the mill on the skyline, against fleecy banks of clouds, closer shots, shots from significant angles. But the angles are not crazy and the cutting is smooth.

One might question the necessity of one sub-title: 'While high above the present looks down on the past,' introducing a shot of an aeroplane flying above the flails. Admittedly the contrast might not strike one at once; it needs to be just a little more marked. One might have been shown a little more of the plane to make it the more effective.

The film is not just a string of shots of windmills; one is shown how those windmills work and given salient information about them. Thus, Nutley Mill is the 'only trestle mill remaining upright in Sussex.' 'The whole structure is made to turn on a central pivot, often a large tree.' 'It can therefore be pulled round into the wind.' Each fact is clearly illustrated. Blackboys mill is the smallest in Sussex. With regard to the Cross in Hand mill, 'note the flyer wheel for keeping the sails into the wind.' In this sequence comes a most effective shot: shadows of the sails swooping across the ground and a kitten frisking over them.

"Windmills of the Weald" is an admirable production, informative and beautifully photographed. There is, however, a tendency to unnecessary repetition in some of the sequences. A Leader has been awarded.



Angle gives form and balance to this shot.

MOORMEN. *By PHILLIP L. MARTIN.* 9.5mm. 3 *Super Reels.*

This, a first film, is a very commendable attempt at emulation of films of the *Man of Aran* and *Turn of the Tide* genre. It is a presentation, helped out by a story, of life on Dartmoor; true, that life seems to consist largely of riding out to count ponies and opening and shutting doors—the trouble is that nothing much happens and that which does happen is rather protracted. Nevertheless, the film does succeed in conveying a sense of ruggedness and bleakness.

The moorman's son does not like carpentering, so he persuades his father to let him accompany him on his rounds to count the ponies. A fog comes on and father is lost. A search party finds him injured. They say he will never ride again. Six months later he manages to hobble about with the aid of walking sticks. He is seen walking with his son miles from anywhere. Son asks if father can get home by himself and then scoots off gleefully, which is rather a dirty trick to play on the old man, who is quite a sympathetic character, convincingly played. The plot is rather niggardly, having regard to the length of the film; considerable cutting would improve it.

Some of the shots in the carpenter's shed sequence are so much under-exposed as to be almost unrecognisable. They could, in any case, be cut with advantage because the sequence is far too long. The author has tried to show the boy's hatred of the monotony of his work and the uncongenial nature of it by making the sequence itself long and monotonous and by cross-cutting to a regular, monotonous pattern. Now one cannot create an impression of boredom by boring the audience; they will just cease to take an interest in the picture.

The essence of cinema is the *selection* of salient scenes and incidents which in themselves may be spatially and temporally dissimilar and the assembling of them as a continuous action so that the mind logically accepts any jumps in the action and the imagination supplies and fills in the detail. Thus, suppose we want to film a man lighting a pipe. The complete action would take about a minute. He would take his pipe and pouch from his pocket, open the pouch, thrust the bowl of his pipe into it, fill it. Then maybe he would close the pouch and put it back in his pocket, put the pipe in his mouth and fumble in his pocket for the matches. He would take out the box, open it, strike a match and light up.

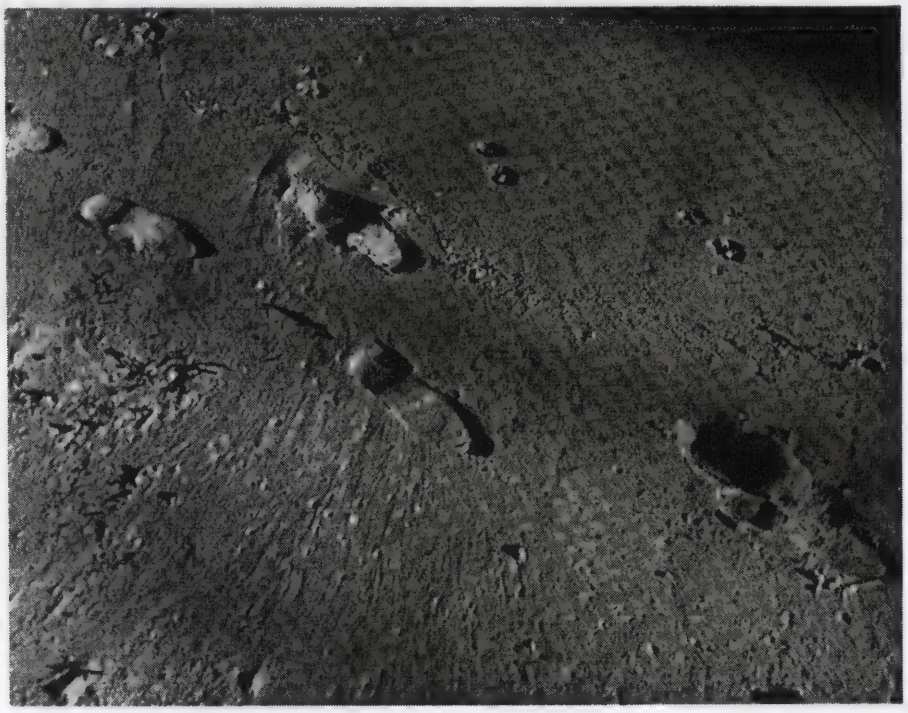
Now if we were to film every one of these trivial actions the result would be a bore. Everyone knows how a pipe is lit; the cameraman's aim is not to show *how* it is done but the mere fact that it *is* done. To light his pipe the man has gone through twelve different actions. On the screen we can portray the lighting of the pipe in three. There are two salient actions—the actual filling of the pipe and the lighting of it. But we need one more action to ensure smooth progression. If we show pipe and pouch in the man's hands and follow this shot immediately with one of the pipe in his mouth the transition will be too abrupt.

We must therefore link the two and we do this by

(Continued on next page)

cutting on action. That is to say, at the end of the first shot we show the man *beginning* to raise the pipe to his lips and at the beginning of the second shot we show the completion of the action. But the second shot must be taken from a different angle from the first, because if we took it from the same angle the pipe would jerk up suddenly, due to the fact that we have not shown the whole movement of raising it to the lips—we have shown only the beginning and ending of the movement. Of the two actions of filling the pipe and lighting it the more important is the lighting. We therefore show this in close shot and the first action would be in medium shot.

Thus we have condensed the twelve actions into three and shown these three in only two shots, as follows: Medium shot, man filling pipe from pouch. His hands are in his lap. He begins to raise the pipe from his lap. Cut to close-up of man's head and shoulders. After a second the hand grasping the pipe comes into the picture; he puts the pipe in his mouth and lights it. It does not matter that in the medium shot we did not see the matches being taken out of his pocket. The audience accepts the inference that they must have been.



Take stock shots of this type for continuity links for your seaside film. This picture will serve as a background for a title.

The above, of course, is a very elementary example, but the principle holds good for the carpenter's shed sequence in the film under discussion. We need to be shown only the salient features of the scene, features deliberately chosen to emphasise the boy's loathing—not the whole lot. Although this sequence is not handled as it should be, it contains one good point. There are some good close shots of the boy's workmates sneering at him derisively. The insertion of these shots do far more than all the mass of footage in conveying the boy's unhappiness. They are vital, expressive and full of meaning.

Another interesting touch is in the "'Ave you seen

READERS' FILMS

ADVICE ON PERSONAL MOVIE-MAKING

(Continued from previous page)

boy?" sequence (the sub-titles, by the way, reproduce the dialect very ably). Father looks round and then stares fixedly, the shot being held on fairly long. Then pan to the errant boy in the doorway, looking rather sullen and sheepish. The sequence that follows, father upbraiding son, is well done, the cross cutting between irate father and expostulating son being most effective. But when a person leaves the frame, cut.

The search party sequence is again much too long, but the author has obviously tried to treat it cinematically. A pleasing sense of composition and grouping is displayed throughout, the film is well-seasoned with close shots and there are some interesting angles used thoughtfully with regard to their place in the sequence. But the production is marred by considerable under-exposure. While we do not condone the inclusion of badly-exposed shots, to a *certain* extent the effect is not as bad as it might be for at least the greyness helps to point the bleak monotony of Dartmoor. A Leader has been awarded.

U.S.S.R. *By EDWARD O. STICH. 16mm. 880 feet.*

It is quite astounding that this film should be the first attempt of a complete novice. It is remarkably well planned, photographed and edited and is, indeed, quite one of the best amateur travel films we have seen. One of the reasons for its success lies in the fact that the author has deep feelings on the subject of the Soviet; his sincerity informs the film throughout. In his trip to Russia he has seen not only the obvious opportunity of producing a record of the journey and the country, but of using them to propagate his ideas and opinions. With his political opinions, as such, we are not in the least concerned here. Our interest lies only in the felicity with which he has presented them through the medium of the film.

The hammer and sickle motif appears in the main title. Then comes a sub-title: 'England,' followed by a few still pictures of English scenes, then moving pictures of a stately old house, deer in the park, factory chimneys, a mean looking house; S.T.: 'Land of Hope'; shots of wine and fruit and a financial paper on a table. The paper approaches the screen as if being held and read by someone (the audience taking the place of the reader) to show encouraging financial reports. Cut to shots of idle mills, factory chimneys, but no smoke coming from them, lettering:

Reviewed by "Amateur Cine World" Critics

'Employment Exchange,' tilt down to queue; S.T.: 'And Glory.' Cut to war memorial; inscription on it: 'Our glorious dead.' Cut to shot of service being held round memorial; cut to shots of crosses.

S.T.: 'Mother of the Free.' Hunting scene, miners going to work. S.T.: 'London.' A few stills presumably filmed in titler. S.T.: 'Law.' Shot from low viewpoint, camera trained upwards, of constable with arm outstretched, Big Ben in the background. S.T.: 'And order.' Still of the Houses of Parliament. Cut to speaker for the Anti-Socialist and Communist Union in Hyde Park, cut to shot of mounted life guard. (How eloquently cynical are these shots!). S.T.: 'Are left behind.'

This concludes the introduction, which runs to 130 feet. This footage is by no means excessive for the 'preface' is not merely an introduction to the journey but a forceful expression of the author's views, thus at once striking the keynote of the film and preparing us for a cinematic dissertation on Soviet economics as well as Russian scenery.

The journey begins with a shot of the Soviet vessel at Tower Bridge, followed by shots on board. 'Time passes in physical recreation'—people sunbathing and lounging about doing nothing and a shot of deck tennis. It would be advisable to transpose these shots, for at first one suspects that the author is being ironical again and this is confusing because it is strange for him to be cynical at the expense of people with whose opinions he is in sympathy. The next sub-title is: 'And mental stimulation,' introducing shots of a lecturer giving a talk to the passengers.

The author is wise in showing a map of northern Europe on which the route taken is marked. The camera pans along the line of the route, stopping at 'Kiel Canal,' which words come on as a flash title, to which we mix to the boat in the canal. Shot of water, mix to map, showing Leningrad. 'After five days' voyage'—shot of turbulent water—'appear'—people on deck looking over side of boat—'the first lines of defence against a hostile world'—shots of a battle ship and aeroplane—'and the great city of three million people'—an excellent shot of the city, framed by the passengers in the foreground—'originally named after its founder, Peter the Great'—statue of him—'But a culture'—street scenes, fine buildings—'carried on the backs of a slave class'—splendidly apt shots of a corner of an arch, a figure supporting part of the arch on his shoulders—'is doomed.'

'Directed by men in the palace'—shot of the palace—'a final revolution breaks out in the Uritsky Square'—pan of the square—'and the famous Winter Palace'—very good shot through archway, then closer views—'is inscribed'—inscription in Russian, wipe off to English translation in a first-rate drawing of the original inscription ('Raise the flag of Lenin. It leads to victory'). 'Houses of aristocrats' shots—from significant angles, emphasising their palatial splendour—'are now'—workers' dwellings, factories and so on. 'Houses'—quaint types—'are being built'—ultra modern blocks in course of erection—'with wisdom'—shots showing airy balconies—'and courage'—unusual modernistic designs.

Dark masses of the buildings are balanced by cloud-flecked sky. Had no filter been used to bring out clouds, picture would have been flat.

The film is carried out in this vein all the way through. There are not too many shots linking the titles, so that there is no danger of one forgetting what the previous title was, but at the same time one is not conscious that there is a considerable number of them because they are all short and concise. Throughout the author points the various sequences by contrasting shots. Thus, after shots showing the popularity of soft drinks in Russia, comes a shot of an English poster advertising beer. We are shown women at work, delightful sequences in children's enclosures of half-naked youngsters at play, including crowds watching a juggler, with excellent cut in close-ups of individual members of the audience. 'Smiles are no longer seen in Russia,' runs a sub-title, followed by shots that contradict the statement—shots of smiling children and adults.

The texture of the film is compact. Every shot is vital to the development. The author contrives to show us a good deal of the essential Russia, driving his points home, for those who will appreciate it, with cynical contrast. A Leader has, of course, been awarded.

(Continued on next page)

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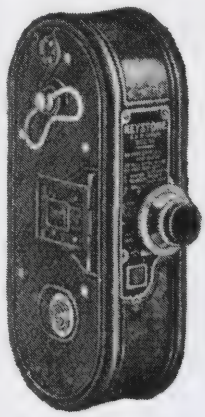

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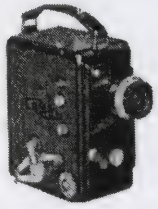

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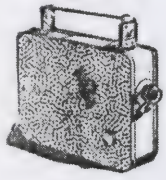

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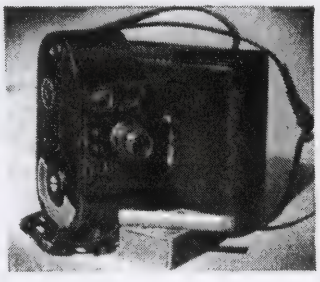

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An AMATEUR

(*Continued from previous page*)

A DAY IN PARADISE. *By R. I. MACKAY.*

9.5mm. 250 feet.

It is rather curious that the trade-mark of a film with this title should be a skull. In many ways it is quite a good production. It is painstaking, it is obvious that it has been shot to plan and the editing is not perfunctory; but it just misses Leader standard because it is rather fragmentary and because the human element is not sufficiently stressed. In a film of camp life it is personalities that interest us.

It begins well—a shot of a notice board: 'Caution—Boys' Camp.' Then follows a sub-title: 'Let's pay a visit.' But this sub-title is unnecessary because we know very well we are going to pay a visit. There would have been no point in showing us the notice board were it not so. A shot of a bugler follows, but again the sub-title, 'Reveille,' is unnecessary. Another sign-post: 'Threadneedle Street' and a boy comes along, counting his money. Then a shot of the canteen and an ice cream van going up to it.

Now the fact that the van goes to the canteen does not mean much to us of itself. It should have been given significance by short cut-in shots of the boys. Anything that happens in the camp is only of interest to us in so far as those happenings affect the campers. Thus we might have had a series of short close-ups of various boys expressing delight; then there might have been a concerted lunge forward to the canteen, while one boy remains behind, woefully exhibiting the lining of his empty pockets. True, after the van part we get a medium close-up of a boy sucking an ice and one of a boy drinking, but the shots are fragmentary and, indeed, rather pointless, for we can be quite certain that if the van calls it will deliver ice cream and that the ice cream will be consumed. What we must select for presentation on the screen is *how* this event concerns the campers. Do they fall over themselves to get it? Do the more genteel campers lick their ices in a refined way (a feat very difficult of accomplishment)? It is the human element that must be stressed throughout.

In the 'casualty' sequence, in which a boy's head is being bandaged, the action in the second shot (a close-up) comes before that in the first shot (a medium shot). The first few frames of the close-up should be cut so that the action matches.

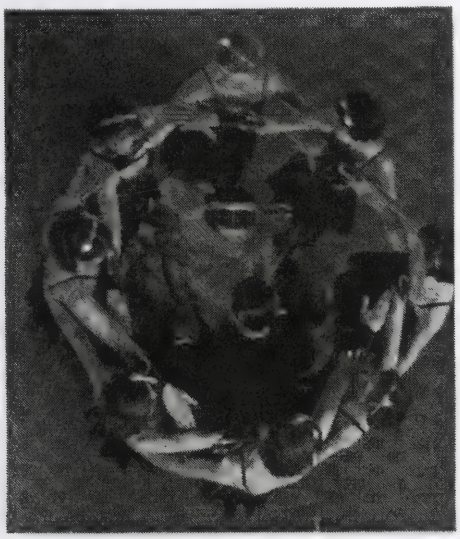
THE PIXIE'S PHANTASY.

By A. R. WEAVER. 9.5mm. 200 feet.

Films of the calibre of this and "U.S.S.R.," also reviewed in this issue, make us most optimistic of the future of amateur films. "The Pixie's Phantasy" is the sub-standard counterpart of "The Invisible Man." There are a number of little flaws in it; one cannot expect the technical precision of professional films which is the result of the pooling of many brains and departments, each man a specialist in his particular job. But it is a most competent production, novel, ambitious, very well cut and photographed.

'INVISIBLE MAN' FILM

The main title is double-exposed on the figure of the pixie (and, by the way, it is not the pixie that has the phantasy, but its owner). Then comes a medium shot of a young man examining the pixie. Dissolve to a close-up of it in his hand, but there is more hand in the frame than pixie. Dissolve back to the medium shot. The young man reads a letter to the effect that strange things happen if the grotesque little thing is rubbed. Close-up of his hand rubbing it. Medium shot of him as he suddenly looks up.



Scene from Bognor Regis F.S. production, "Murder at the Theatre Royal," recently given premiere at Theatre Royal, Bognor.

Cut to door knocker knocking of its own volition. He looks at his watch. Close-up of it, the hands at twelve. He gets up (medium shot) and begins to walk out of picture. Cut to medium shot of door. He throws it open. There is nobody there. Puzzled, he returns, but with him has come the invisible man. A shot of a chair indicates that the invisible one has sat in it. He asks for a cigarette. Then we see the cigarette floating in mid-air in the chair until it comes to rest in the position in which the man's mouth would be. A lighter, held by no visible hand, lights it, and smoke is seen puffing from it, all against the background of the empty chair.

A newspaper is taken up by invisible hands and spread out comfortably. A glass of spirits, held by the invisible man, is drained to the dregs. He puts on some clothes —most effective shots except that occasionally a black outline is faintly visible. It seems as if the garments assume shape and form without human agency. At last the invisible man becomes partly visible (straightforward double exposure) warns his companion to say nothing about the night's adventures (good close-ups of his threatening face), the door opens and bangs to—and the owner of the pixie wakes up.

(Continued on next page)

2 NEW ENSIGN Cine Accessories

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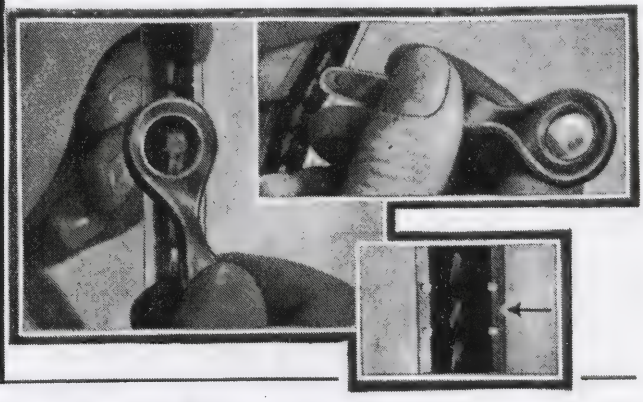

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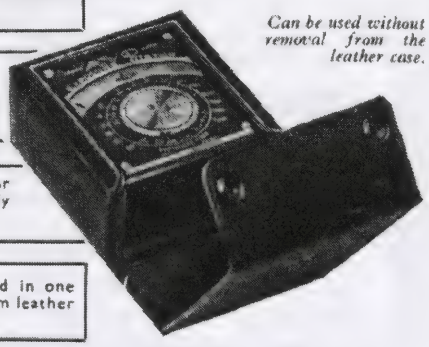

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Making a TRICK FILM

(*Continued from previous page*)

We asked Mr. Weaver to give a short account of how he made the film for we think the outline of his methods will be of interest to our readers.

The method I used to produce the effect of an invisible character (he writes) is based on double exposure and the photographic properties of black and white, i.e., if you photograph a black and a white object against a black background and then double expose on a suitable background, only the white object will be seen against this background, the black one being completely eliminated.

That is, of course, theoretical. In practice great care has to be taken to adjust the exposures correctly, so that the white object is fully exposed and is rendered on the film as clear emulsion; if this is not done the background will be seen through it. Also, the black object must be a dead black, otherwise it will not be completely eliminated.

The following is a description of the methods I used to produce a scene showing, for example, a cigarette being smoked by a completely invisible character, sitting in an arm-chair. The properties required were as follows :—

(1). Black costume for the actor, to cover him completely.

(2). Black back-cloth, of similar material and large enough to cover the complete camera field.

(3). The cigarette and any other object which the actor handles, must have a black edging, to enable him to hold them without his hand being seen against the white. Thus the cigarette is fitted with a black tip about one inch long.

I would again stress the importance of using black material with a non-shiny surface for the above properties.

A steady tripod is essential and unless your camera can be made to rewind the film, by running in reverse, a tripod top must be arranged, which will allow you to remove the camera and then replace it in exactly the same position.

The camera is first lined up on the set and the tripod head locked in position. The black back-cloth is then hung across the set and draped over the arm-chair. The actor, dressed completely in black, sits in the chair, with the black-tipped cigarette in his mouth; there is a slit in the hood for this purpose. The lighting is arranged to give a full exposure to the cigarette and the action of smoking is filmed.

The film must now be re-wound, either in the camera or in the dark-room, but the camera must be replaced in exactly the same position as before.

The black back-cloth is now removed and the lighting re-arranged to give a pleasing modelling to the set, which is then double exposed on the original length of film. The processed result, providing exposures have been correct, will show the effect described.

It will be noticed that by using the above methods no afterwork is required, either on the film itself or in a printing machine and no trouble is experienced in getting the double images in exact register.

A Quiet Saturday Afternoon

(Continued from page 122)

himself up, but brawny man suddenly appears in same way and sends him back into water. Shot of Mr. N., overwhelmed by emotion, sitting in puddle.

Little man and brawny man follow bridle-path out again into roadway. LS, followed by MS of man in car moving along very slowly: he sees the other two in road and hastens after them. Overtaking the little man, he springs down and seizes him. His companion comes up and together they try to drag the little man into the car.

Cut to Mr. N. straightening himself out: he runs angrily after the others, perceives what is happening and utters the word "Gangsters!" Rushing out into the road he grasps a spanner which he sees lying in the car and taps the two brawny men sharply on the head. They let go of their victim and stagger away: separate shots of one sitting down in the road and of the other sinking on to the car's running board.

Show Mr. N. looking pleased: he presents spanner ceremoniously to little man and dusts his hands. Cut to little man, strange expression on face. Mr. N. turns head towards car and look changes to complete horror. CU side of car with words on it—POLICE CAR.

Mr. N., mouth agape. CU of little man swiftly striking him on the head with spanner. Shot of Mr. N. reeling back against hedge. Little man seen running off as fast as he can go. Plain-clothes men suddenly dynamised—photographed at half-speed: they leap up, spring on to car and chase off after quarry.

MS, Mr. N. leaning against hedge: cow looks over hedge and he puts his arm languidly round its neck. CU, his eyes closed—and dazed but perfectly contented look on face. Fade-out to closing sub-title: PAX.

This kind of quick-fire stuff relies considerably on speed and accuracy of cutting, varying in tempo and accelerating at the high-spots. The insistence on speed makes it doubly necessary for the camera to select the most vital elements in the scene: otherwise the continuity will be obscured and good continuity—it is worth repeating—is absolutely essential. Making a film on these lines is an excellent test of ability in film construction; for you will find that success depends on keeping the action all through as closely-knit as possible.

LATEST CATALOGUES

We have received from Stedman's Cinematograph Laboratory, Ltd., 30, Dewsbury Road, Leeds, 11, a useful 16-page booklet detailing the services they offer—special laboratory work, optical printing, titling, trick effects, etc. The booklet is obtainable free.

The Westminster Photographic Exchange, Ltd., 24, Charing Cross Road, London, W.C.2. have issued a most comprehensive 72-page catalogue (free to *Amateur Cine* readers) of roll film apparatus, both new and secondhand. Reference is also made to the company's extensive stocks of accessories and substandard cine equipment.

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Speed of 8, 16, 24, 32 and 64 and all intermediate. Picture per picture device, "Time" and instantaneous exposures. 200 deg. rotating disc shutter passing close to film, giving high proportion of exposure time.

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Special critical visual focusser £2.

● **Special Note**
A very complete instruction book has been prepared and all owners of Paillard Cameras should apply at once for this.

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is also now available, and owners who have previously purchased their apparatus should write at once for their copy.

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Owing to several complaints which have reached the Company in connection with the faulty and bad processing of Pathescope 9.5 mm. films, it is suggested that you insist upon your Dealer sending all your films to us for processing and thus guard against a less proficient service than our years of experience and wide resources are able to offer you.

All films processed by Pathescope Limited are returned to you mounted on a metal film reel which carries a white paper band definitely stating that the film has been treated by this firm.

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Film Characteristics and Filters

(*Continued from page 125*)

intercept blue light, and so the commonest filter we find is usually of some yellow tint. By using a yellow filter it is then possible to control the inequality of an orthochromatic material and retard the excess blue, and so the sky will not be over-exposed. Also, if there are any white clouds against the blue sky they will be more clearly shown instead of being lost in the over-exposure region.

The use of a greenish-yellow filter is very clearly shown in the two comparison pictures of a landscape. In one there is an entire absence of any clouds, and due also to the fact that the horizon is almost in the centre of the picture, the composition is very bad. Now with the addition of the yellow filter the excess blue is held back and we get the result shown in the second photograph, where the interest in the sky helps to balance the whole picture, and give better composition.

However, as we have, through adding a filter, cut out some of the light reaching the film, we must increase the exposure. In the case of the second of the two landscape pictures, the increase in exposure was two times, and this explains why some filters are marked X2.

There are many other applications for filters, and one of them is shown in the comparison pictures of blossom. There will be many opportunities for taking blossom during the next month, and without a filter some such uninteresting result as the first picture of the two will occur. The white of the blossom will most likely be lost against the brightness of the sky. By using a filter you may expect a result comparable with the second of the two pictures, where the white of the blossom shows up well against the restrained sky.

(*More notes on filters next month*)

Shooting on 8 mm.

(*Continued from page 130*)

It is said that for an average shot a minimum running time of 10 to 12 seconds should be adhered to, but this, like most other general rules, has so many exceptions that it is difficult to make out whether the rule exists or not. That the length of each shot must be governed by the circumstances is obvious, but what is really meant by the rule is that where there is action to be followed or an essential part of the plot to be understood, a shot in which it is contained should not be shorter than the time limited by the rule. On the other hand, detail shots can be disposed of very briefly and, a further point, the shots should not all be of the same length.

Here the tempo of the film enters into the question and that is a subject which is outside the range of this article. One object of the rule is not, as some cynics have suggested, to yield bigger dividends to company shareholders, but is to prevent the amateur taking dozens of three and four second shots which are of no practical use to him when he has taken them and this should always be borne in mind.

With the summer holiday season at hand it is as well to end on a note of warning. Take particular care whilst at the seaside to keep your lens clean.

What's NEW in APPARATUS

Test Reports

TITLER

Name. The Ensign Animator and Titler.

Makers or Agents. Ensign Ltd., 88, High Holborn, London, W.C.

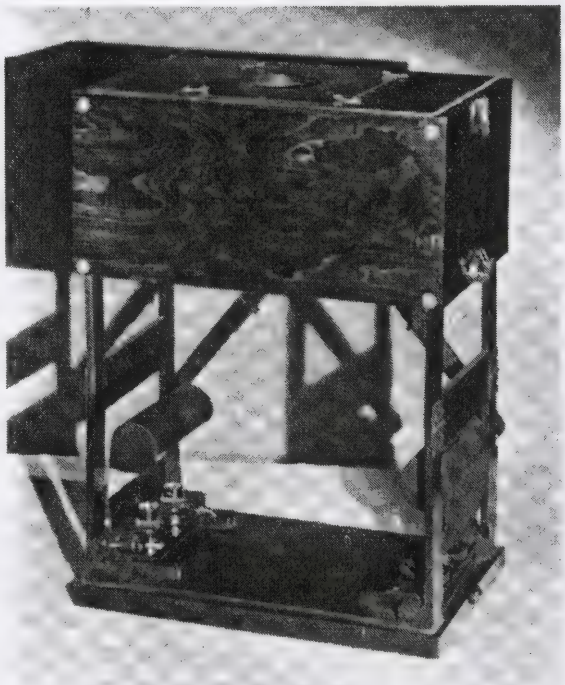
Size. The complete outfit, closed, measures only 12″ x 13″ x 18½″.

Construction. Hard wood framing of heavy section, with ply panelling and metal clips.

General Description. The whole outfit, including accessories and lamps, can be carried comfortably as one unit. By undoing two catches the box containing the accessories is released from the titler proper, and when the lid is opened the contents are immediately available. The main unit is then extended by pulling, and locked into the open position instantaneously. So well designed is this apparatus that from the shut position the accessories and titler proper can be opened up and ready for work in 15 seconds, and the instrument plugged into the electricity supply and the camera in the correct position for work inside another 15 seconds.

The instrument has been made as a precision titler *easy to work*. The camera is just pressed into position in its cradle and a title can immediately be shot with perfect confidence.

Titler Proper. The titler unit proper consists of a base board, carrying a registration plate which takes the standard title cards. This is illuminated by two units each carrying two 60 watt lamps in a shielded reflector, in such a position as to avoid unwanted reflections while yielding the maximum of illumination. The title-board is horizontal and the camera is supported above it at a distance of exactly 24″, by means of four posts at the corners of the instrument, which carry a large board, which in turn supports a cradle or bridge.

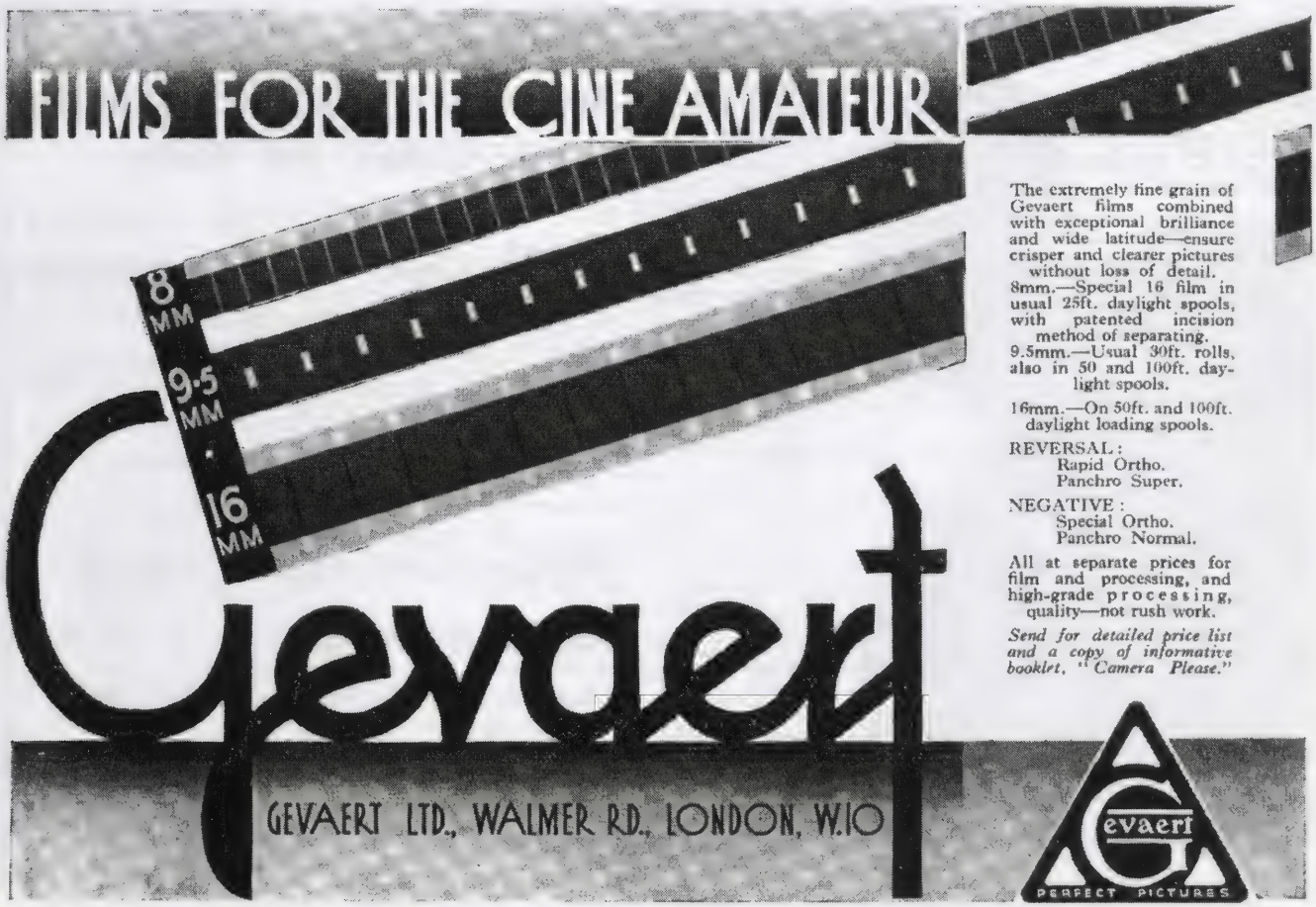


Ensign Animator and Titler.

This cradle is turned inwards during transit, but is turned over for use, disclosing a set of clips. These take either the Ensign Kinecam or Simplex cameras, but not both. Special boards can be supplied for any other make of camera on special order, but the actual camera must be submitted to the makers. 8, 9, or 16mm. cameras can be accommodated. The camera hand-crank can be used without any inconvenience.

This camera holder, and the base board are pre-set to give perfectly accurate registration of the title cards, but the title board is so clamped that it can be released and the position modified if required.

(*Continued on next page*)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PERFECT PICTURES

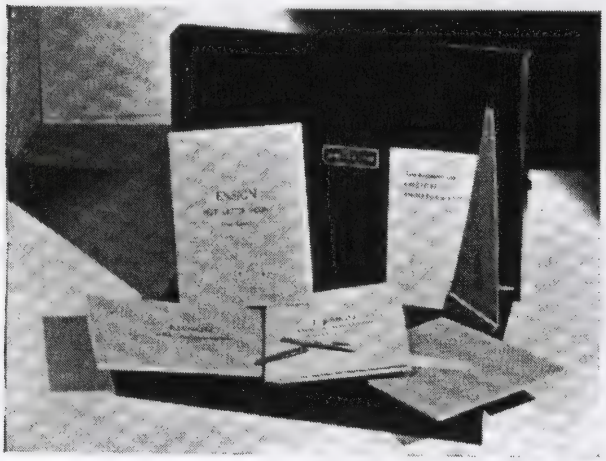
(*Continued from previous page*)

The instrument takes title cards measuring 10" x 7½", and, owing to the special design of the title board either vertical or horizontal running titles may be made. An interesting point is the provision made for working with the title card upside down in relation to the camera. In the earlier Ensign Titler the camera cradle was reversed, but in the interests of absolute precision it has been made impossible to do this with the present instrument. It is possible, however, to obtain access to the title card from the other side of the instrument, if the title maker finds it difficult to work from the normal side and 'think upside down.'

Test Reports of

There is a switch of the plunger type on the main lead to the instrument, enabling the lights to be switched off except when actually required. This makes for comfort in work and economy of current.

Title Cards. The range of title cards which have been put out with this instrument consists of double-sided 'flock' cards, each side a different colour, e.g. black and white, blue and red, green and brown. The cards exactly fit the title board.



Accessories for use with the Ensign titler

Letters. There is a range of felt letters in both upper case (capitals) ½" deep, and lower case (small letters) ¼" deep. The usual metal tweezers for handling the letters are also provided. The letters can be obtained in black, white, blue, green and red, and each set of upper-case or lower-case is contained in an ingenious book-form folder of heavy card, 120 characters in each book. The folder is perforated at the top left corner with a circular aperture through which the colour of the particular fount of letters can easily be seen.

Glass Background Plate. A sheet of heavy selected glass, exactly the size of the title cards and ground on all edges, is provided for use as a presser plate when necessary, and to enable photographs and composite collections of flat objects to be used behind the titles.

Titling Set Square. An ingenious device is the titling set square. By running this along the top and/or bottom of the title card the title maker is enabled to set up his lettering dead straight, vertically, horizontally or diagonally, and to ensure, at the same time, proper spacing between the lines, and to keep the body of lettering within the proper limits.

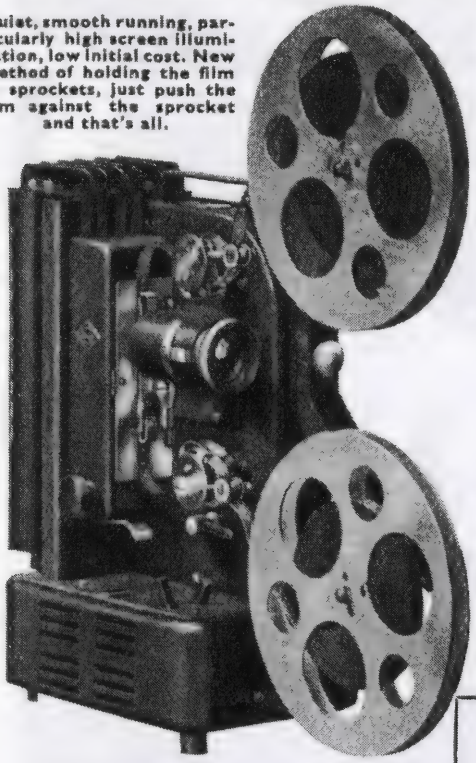
Supplementary Lens. For those whose lenses are of the fixed focus type, or whose lenses will not focus down to 2 feet, a 24" supplementary lens is provided in a spring clip-on mount.

Outfit. The complete outfit as sold consists of titler, set of white capitals and lower case, black and white background card, background cover glass, tweezers and set-square. All the components of the outfit and the other items mentioned above can be obtained separately at reasonable prices.

Prices. The price of the complete outfit as detailed above is £6 17 6. The instrument is normally supplied with the panel for the Ensign cameras, but no extra charge is made for an alternative panel for another make of camera. Additional panels cost 12/6. Prices for other accessories are: Title

The EUMIG PROJECTOR

Quiet, smooth running, particularly high screen illumination, low initial cost. New method of holding the film to sprockets, just push the film against the sprocket and that's all.



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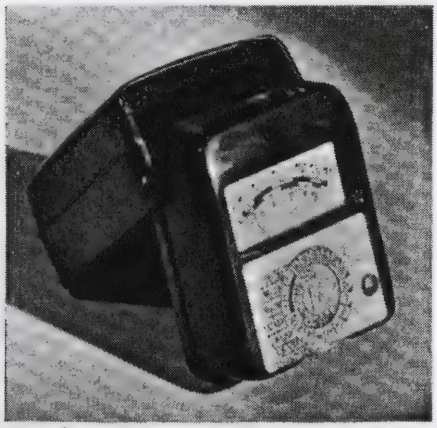
Latest Apparatus

cards 1/6; letters per fount (upper case or lower case) 3/6; supplementary lens in clip-on mount 5/6; titling set square 1/6; glass plate 2/9 (a reasonable price for this carefully prepared article).

General Remarks. This is the most comprehensive and practical outfit we have yet tested for the making of straightforward titles of good quality combined with speed and precision. It does not make a wide range of trick or stunt titles but you can be sure of getting straight titles every time. The range of colour cards and letters makes the outfit very suitable for colour work, and we direct the attention of owners of other title outfits to these.

Now that the Ensign Animator and Titler has arrived we can almost hear 'Bring your titler and we will make some titles together' as a social invitation between keen amateur cinematographers.



Sixtus Meter reviewed on this page.

PHOTO-ELECTRIC EXPOSURE METER

Name. Sixtus.

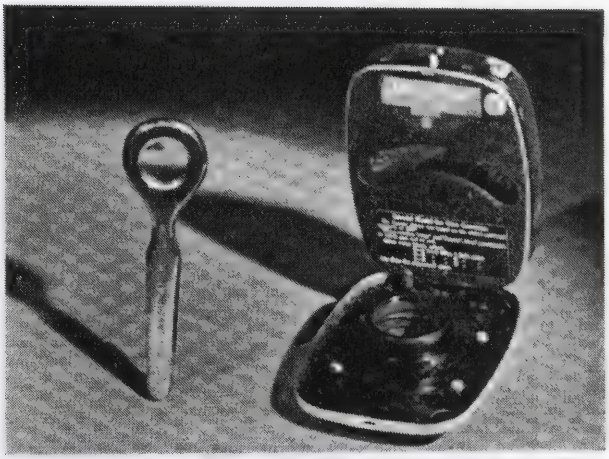
Makers or Agents. J. H. Dallmeyer, Ltd., 31, Mortimer Street, London, W.1.

Weight. 5 ounces.

Size. 2½" x 2" x 1".

Construction and Finish. Black bakelite. Scales on matt silver finish with black and red lettering. The meter proper is contained within an outer bakelite envelope which slides away during use, and at the same time acts as a convenient means of holding the instrument.

General Description. The meter contains the usual light-cell-operated needle which moves across a scale, the top half bearing black figures reading from 1/500th of a second to 1/5th of a second. The bottom half of the scale bears red letters reading from ½ a second to 120 seconds, and only comes into consideration when a red button on the face of the instrument is pressed.



Electro Cine 'Bewi' Meter and Ensign film punch.

Below the meter scale is a set of concentric scales. The inner ring, which is stationary, consists of *f* numbers from *f*/1.4 to *f*/45. The second ring, which revolves by means of a knurled edge, is a duplicate of the needle scale; the outer ring is a twin set of speed figures in Scheiner degrees and Din. The cell proper looks through a cylindrical lens at the top end of the meter, and means are incorporated of restricting the viewing angle, to obtain accurate scanning of the subject.

(*Continued on page 149*)

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CINE EXPOSURE CHART FOR JUNE

Compiled by
HAROLD B. ABBOTT

TYPE OF SHOT	Deep shadow; woodland paths; close-ups in shadow; light interiors.			Shadow; narrow streets; open woods; tree-lined country roads; waterfalls and ponds in a clearing; close-ups of dark figures in open surroundings; white-on-black titles.			NORMAL SUBJECTS Street and market scenes without heavy shadows; dark monuments or vegetation in the open; long (not distance) shots at zoos; parks, fairs, sports meetings etc.; farmyard scenes; groups on the lawn; close-ups of light figures; black-on-white titles.			Promenades; light monuments and fountains, quayside; open camp & picnic scenes; aircraft "taking off"; track motor racing; open scenes at racecourses, sports meetings, parks, country zoos, agricultural shows, fairs, etc.			Beach scenes; near ships at sea; deck of ship at sea; open river, harbour and dock scenes; moorland (middle distance); aerial views (at low altitudes) of towns			Open Landscapes; seascapes; cloud effects; aircraft in sky; aerial views (except of towns at low altitudes)		
LIGHTING	f/			f/			f/			f/			f/			f/		
	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C
Brilliant sunlight	4.5	5.6	6.3	6.3	8	9	8	10	11	9	11	12.5	11	14	16	12.5	16	18
Weak sunlight or bright diffused	4	5	5.6	5.6	7	8	7	9	10	8	10	11	9	11	12.5	11	14	16
Diffused or slightly cloudy	3.5	4.5	5	5	6.3	7	6.3	8	9	7	9	10	8	10	11	9	11	12.5
Dull	3	3.5	4.5	4	5	5.6	5.6	6.3	8	6.3	8	9	7	9	10	8	10	11
Gloomy, or very dull	2.3	2.8	3.5	3	4	4.5	4.5	5.6	6.3	5.6	7	8	6.3	8	9	7	9	10

THIS table shows the approximate aperture to be used for all classes of subjects in varying conditions of light. Film speed is also taken into account, cine films having been classified as follows:—

Group A
Gevaert Ortho Rev. and Neg.
Kodak Pan-Reversal (16mm. and 8mm.)
Pathe R.O.F. and Negative
Selo Ortho. Negative
Vauxhall
Selo 9.5 mm.

Group B
Agfa Ortho Reversal
Agfa Pan-Reversal
Agfa Pan. Negative

Group C
Agfa Isopan Reversal
Kodak Supersensitive Pan Reversal
Selo Hypersensitive Pan Negative
Gevaert Pan-Reversal
Pathe P.S.P.

Example: Narrow street, diffused light, Pathe P.S.P. Stop required—f/7.

The table is compiled for exposures between the hours of 11 a.m. and 3 p.m. (Daylight Saving); from 9 to 11 a.m., and from 3 to 5 p.m. (Daylight Saving), the diaphragm must be opened a half to one stop wider.

Where the indicated aperture is not engraved on the diaphragm it is sufficient to estimate the setting between two engraved figures, remembering that the divisions get smaller as the aperture gets smaller, and that f/8 (for example) would lie almost dead central between the f/7 and f/10 markings.

The shutter speed has been assumed to give an exposure of approximately 1/30th second, and is correct for the majority of cameras. Where the exposure is known to be different (usually 1/50th second) or where the camera is operated at a speed other than 14 or 16 pictures per second, the aperture must be varied accordingly. Cine users who do not possess an exposure meter will find this chart a useful guide, but for absolutely accurate work under all conditions the use of a meter is advised.

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16 mm. **CINE KODAK**, Model K, latest pattern, unsoiled, f/1.9 anas., interchangeable mount, two speeds 8-16, film capacity 100 or 50 ft., 2 view finders, footage indicator. As new. List £35. **£27 10 0**

16 mm. **CINE KODAK**, Model BB. Junior, f/3.5 anastigmat, 50 ft. capacity. Complete in leather case. Listed £15 15 0 **£7 10 0**

16 mm. **CINE KODAK**, latest unsoiled Model "K," 1" f/1.9 focussing anastigmat, 3" f/4.5 Kodak Telephoto. Leitz special Cine Kodak Range-finder. Filter and Case. List £55.. .. **£41 17 6**

16 mm. **AGFA MOVEX**, f/3.5 anastigmat focussing mount. Cassette loading, in case. List £15 15 0.. .. **£7 17 6**

16 mm. **CINE NIZO**, Model L, 1" f/2.9 anastigmat, interchangeable mount, 50 ft. capacity, multi speeds and hand crank, Direct finder, with yellow filter. Complete in case. List £29 .. **£15 15 0**

16 mm. **CINE KODAK**, BB. Junior, f/3.5, 50 ft. capacity. Perfect order. List £13 13 0 .. .. .. **£6 17 6**

16 mm. **ENSIGN AUTO-KINECAM**, f/2.6 anas., interchangeable mount, 100 or 50 ft. capacity, multi speeds and handcrank. Complete in case. List £18 18 0 .. .. .. **£11 17 6**

16 mm. **ENSIGN AUTO-KINECAM**, f/3.5. lens, as above. With case. List £13 13 0 .. .. .. **£9 17 6**

16 mm. **ENSIGN SUPER-KINECAM**, 1" f/2.8 anas., turret head for three lenses, Trioptic view finder. As above. Listed £45 .. .. .. **£25 17 6**

16 mm. **AGFA MOVEX 30**, fitted 1" f/1.5 Agfa focussing anastigmat, interchangeable mount. Capacity 100 or 50 ft., 2 speeds, powerful motor, optical viewfinder. With case. List £40 **£25 0 0**

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9.5 mm. **PATHESCOPE DE LUXE MOTOCAMERA**, f/3.5 fixed focus anastigmat, powerful motor, enclosed eye-level viewfinder, leather covered, perfect order. Cost £10 10 0. Special Price **£4 19 6**

9.5 mm. **CORONET MOTOCAMERA** f/3.9 anas. lens. List 75/-.. **£ 1 12 6**

9.5 mm. **PATHESCOPE MOTOCAMERA "B."** Latest model. F/3.5 anas. As new. List £6 6 0 **£4 17 6**

9.5 mm. **PATHESCOPE DE LUXE MOTOCAMERA**, f/2.5 anas, and telephoto attach., leather covered body, enclosed optical direct finder. Never used. Fully guaranteed as NEW. List £18 18 0 .. .. .. **£12 17 6**

9.5 mm. **CINE NIZO**, f/2.9 Steinheil anastigmat, interchangeable mount. Film capacity 50 ft., multi speeds to powerful motor and hand crank. Complete in leather case **£12 17 6**

9.5 mm. Charger Loading **CINE NIZO**, f/2.8 anastigmat, multi speeds, motor and hand crank **£6 17 6**

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8 mm. **CINE KODAK 8-60**, f/1.9 focussing anastigmat, interchangeable mount, chromium fittings, grained black leather covering, powerful motor, direct optical view finder. Unused and as new. List £25 0 0 .. .. .. **£19 17 6**

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Continuing

TEST REPORTS OF LATEST APPARATUS

The meter is so constructed that the whole operation of taking a reading can be carried out with one hand, while the method of making the case enables the user to shut the instrument up and slip it into his pocket without any risk of damage or dirt to mar its performance.

General Remarks. We tested the instrument on a wide range of material and found it very accurate. The agents claim it to be four times as sensitive as the Ombrux meter which they also market. At first sight this claim seemed to be erroneous because the needle moved very much more slowly than in many other meters. We found, however, that this slowness of movement gave great accuracy and remarkable steadiness of the needle, enabling readings to be made with ease under difficult conditions.

In dark conditions the instrument is surprisingly sensitive, and several successful time exposures with a 'still' camera were made with its aid. It is a little unfortunate however, that the figures on the needle scale indicating these long exposures are printed somewhat smaller and more bunched together than the other figures, though they have to be read in conditions of somewhat dim lighting. As this is a dual purpose meter for both still and cine there is no figure for 1/32 of a second, but 1/25th can be used, and is quite accurate enough to come well within the latitude of photographic material.

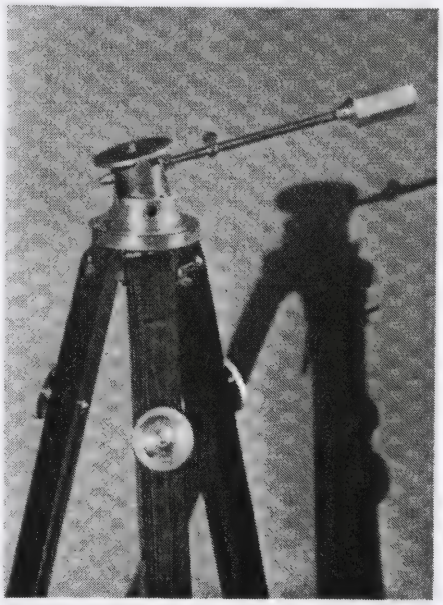
Price. The price of this meter is £5 5 0.

TRIPOD

Name: Cinecraft.

Makers or Agents: Cinecraft Supplies, Ltd., Camera Corner, Palmer's Green, N.13.

Construction: Ash telescopic legs in two sections, duralumin fittings, control mechanism steel and hard brass.



Cinecraft Tripod

Size: Folded for transport tripod measures 2ft. 11ins. x 5ins. at its broadest part. It opens up to a height of 4ft. 9ins.

Pan and Tilt: The novel feature of this tripod is the control of the pan and tilt movements, both of which are locked and unlocked by the pan handle instead of requiring the movement of two separate controls. The device is efficient, although the panoram device is not locked quite so tightly when the head is strongly tilted. At all positions, however, the head is reasonably free from shake and judder.

The pan-and-tilt control handle fixes to its spindle by means of a knurled-head set-screw. It is removed from its spindle and attached to another beneath the tripod head for transit.

Price: The instrument, without carrying case, costs £4 4 0.

Remarks: This is an excellent example of a medium priced tripod of high efficiency, combined with absence of weight, suitable for use with all types of sub-standard cine camera.

PHOTO-ELECTRIC EXPOSURE METER

Name. Electro Cine 'Bewi.'

Makers or Agents. Ensign Ltd., 88, High Holborn, W.C.1.

Construction. Two sections, hinged in book form, of metal, finished black crackle enamel.

General Description. This is a special model, designed for cine workers only. The case opens to disclose the aperture of the photo-electric cell, which is surrounded by an ingenious spring-operated telescopic lens hood which folds flat when the instrument is closed. The instrument is first set to the appropriate Scheiner speed. There are five speeds provided for, viz.: 17, 20, 23, 26 and

(Continued on next page)

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Continuing

TEST REPORTS OF LATEST APPARATUS

29 degrees respectively, which will adequately cover the normal range of sub-standard cine material.

The meter is then held to the light and the position of the needle is observed. A range of figures corresponding to the range on the meter scale, is carried on a flexible band and moves in opposition to the Scheiner speed scale. The needle figure is placed opposite the Scheiner figure which has already been set.

The upper part of the flexible band carries a range of numbers from 8, 12, 16, etc., up to 128 and representing pictures per second. These figures read against a scale of apertures in the upper part of the meter, and enable the user to obtain at a glance the correct aperture to use with any one of nine different camera speeds.

Remarks. There is a useful conversion table for filters. The meter on test proved to be quite sensitive and gave accurate exposure readings for a wide range of materials. It is sturdy, but at the same time light and compact, measuring only 2¾" x 2¼" x 1⅜".

Prices. The meter alone costs £4 10 0. A strong zip-fastened leather case can be obtained for 5s.

FILM PUNCH

Name: The Ensign Universal Pocket Editor.

Makers or Agents: Ensign, Ltd., 88, High Holborn, London, W.C.1.

Description: This little instrument, which is only 3¼ ins. long, consists of a 1 in. lens, giving 6x magnification, mounted in a metal handle. The narrow end of the handle is split and carries a short punch. If film is introduced into the slit and the handle ends pressed together a small semi-circle is punched out of the edge of the film.

Uses: The makers recommend this as an aid to editing. When the film to be edited is being run through the projector, the place where the scene changes or a cut is to be made can readily be notched. When sending film to a processing station for chemical fades, special printing or other treatment, the limits of the work to be done can be indicated by a system of such notches. Many other uses will suggest themselves.

Price: 7s. 6d. in leather sheath case.

P.S.P. PRICE REDUCTION.

On May 1st Pathe P.S.P. film was reduced to 5s. 6d., this price, of course, including the cost of processing. Good news, this, for 9.5mm. movie-makers.

* * *

The Ensign Simplex Pockette camera is now available with the Ross 1in. f/1.9 lens, price £27 10 0.

* * *

Next month we shall review, among other items, Bauchet 16mm. ortho film (notable for its excellent anti-halation quality which compares favourably with any other film we have seen), Selo 16mm. reversal film (outstanding quality its colour sensitivity) and Kodascope projectors, models A and B, converted to 500 and 750 watt. illumination.

MOVEMENT and REST

(*Continued from page 128*)

But the cleavage must not be too violent, nor the latter shot *too* still—a mistake which occurs at a very similar point in *Night Mail*, nullifying the effect of the transition and creating instead a sharp break.

The other example, although it does not perhaps belong accurately to our category, is interesting because it is contained in one continuous shot, and because it illustrates the kind of case—not too frequent—where the moving camera may come to rest in the middle of a shot. It is from the M-G-M film, *Rendezvous*. The scene portrayed shows Rosalind Russell walking to and fro across a room from a desk on the left side to behind a screen on the right side, where she is assisting Binnie Barnes (a suspected spy) to undress. The camera moves with her as she walks along, but comes definitely to a halt as she passes behind the screen. It pauses, trained on the motionless screen, and moves again when she emerges.

It will repay you to consider these points, and if you look out for them you will find many illuminating examples. Some sources, of course, are more fruitful than others. Hitchcock's films may be recommended: in my review of *The Thirty-Nine Steps* in the November issue I quoted two excellent instances—the one a brief transition from slow to quick, the other from quick to slow—both by means of the plain cut. For a contrast of continued *types of rhythm* however, one of the best sources is the cartoon.

Buy a WESTON METER once

KODACHROME—When it comes to Colour, don't take a chance—take a Weston. There is much less exposure latitude in colour film than black and white—that's why it is more important than ever that the scene brightness should be accurately, scientifically measured. The slightest deviation from the *correct* exposure, may put your colour values out and so spoil your film and waste your money.

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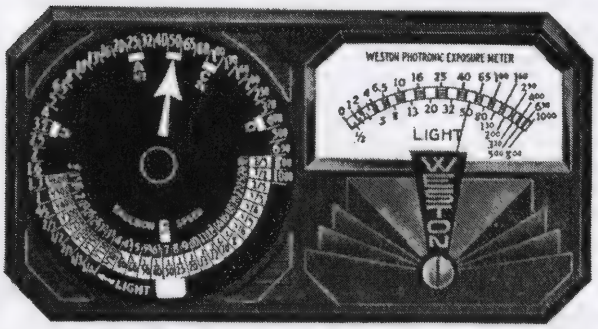

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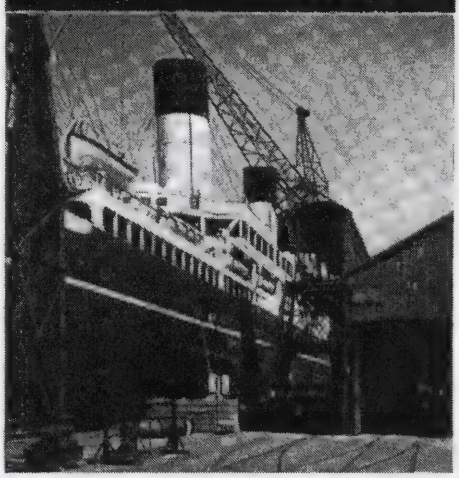

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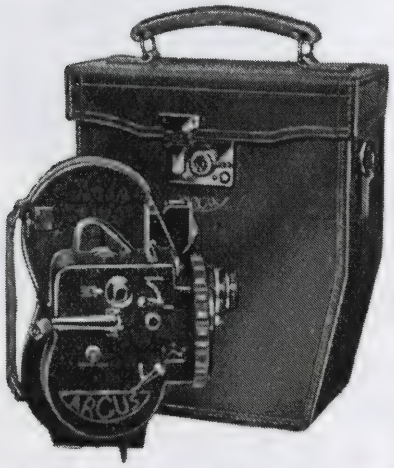

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What the SOCIETIES are Doing

Reports for the July issue of "Amateur Cine World" should reach us not later than May 27th.

Ace Movies

Hon. Sec.: E. G. Notley, 2, Highfields, Albion Road, Bexley Heath, Kent.

A most successful show was given in the Croydon studio and the club has now moved to new studios at 90, High Street Mews, Wimbledon, S.W.19. To mark the opening of the new studios, a public show of Ace Movies 16mm. films will be given on May 23, at 8.15 p.m. and on May 24 at 3.30 and 8.15. The programme will include *Driftwood* and most recent Ace Movie productions. Admission is free, but by ticket only. Tickets may be obtained from the secretary; enclose stamped addressed envelope and state for which performance tickets are required.

After the show the society start a new production. There will be one or two small parts in it for which a few new members will be welcome.

Amateur Cinematographers' Association (Newcastle and District)

Hon. Sec.: A. S. O. Millard, 1, Holmlands, Monkseaton, Northumberland. Plans for the summer season are now in course of preparation and anyone interested in cinematography is urged to take up membership of the association.

The annual exhibition of films took place recently and was well attended on the three nights. Films from the Meteor Film Producing Society, Stockport and District C.C., Brondesbury C.S. and members' films have been included in recent programmes.

Aristos Photoplay Productions

Hon. Sec.: Miss V. Cresswell, 60, Constance Road, Whitton, Near Twickenham. A number of improvements have recently been made to the studio and the club room is being decorated. A story, *Official Secret*, is being considered for production.

The second feature film (16mm.) *The Vagabond Lady*, is based upon a poem by Stevenson. A unit went on location in the Midlands during Easter. The film is being directed by Leslie Cresswell; art director, Miss Barbara Phillips.

Balham A.C.S.

Hon. Sec.: L. H. Daniel, 44, Hemberton Road, S.W.9. Both films now in hand are making good progress and it is hoped to have them finished by early summer. Despite the weather most of the exterior scenes for the 16mm. film have been shot.

The society is in need of a member to act as carpenter and to build sets. The Social Committee arranged an outing for the Easter holiday in the neighbourhood of Battle, Winchelsea and Rye.

Barnsley A.C.S.

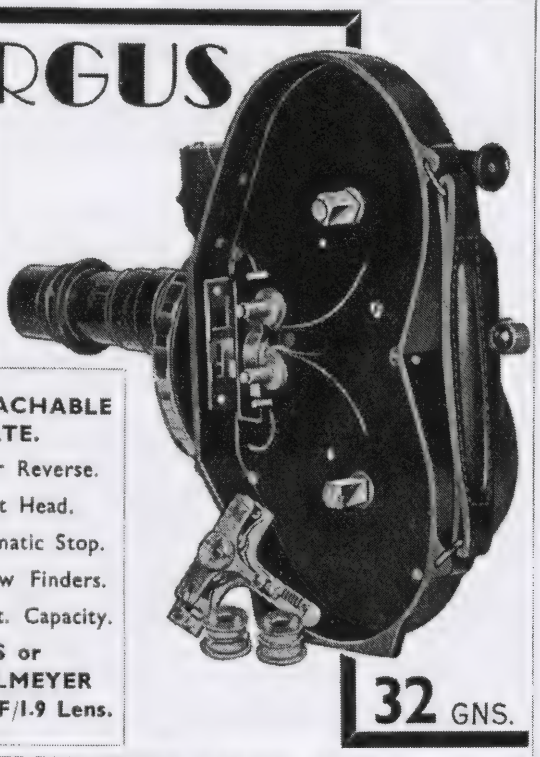
Hon. Sec.: C. Mills, 24, Spencer Street, Barnsley, Yorks. Second annual dinner was held in the Three Cranes Hotel, Barnsley, on April 9th, when there was a good muster of members and friends. President, Mr. G. H. Denton, made special mention of the filming of the Barnsley Schoolchildren's Jubilee Pageant and the film taken at Messrs. Redfern's Glass Bottle Works and acknowledged help extended by the Barnsley Education Committee and the directors of the glass works.

After the dinner the Barnsley Schoolchildren's Jubilee Pageant film (Dufaycolor version) and *Glass Bottle Making* were screened; following this, *Evensong* (16mm. S.O.F.) was shown.

Beckenham C.S.

Hon. Sec.: J. W. Mantle, 56, Croydon Road, Beckenham, Kent. Annual exhibition opened on April 20th. It was at first arranged to hold it for one week only, but demand for invitation tickets necessitated carrying on the exhibition indefinitely as long as there were full houses. Several delegates from other societies have attended and many have remarked at the facilities that are offered to the members. At each performance the audience are asked for written criticism of the society's productions, methods of presentation, etc. After the run of the exhibition an evening will be devoted to discussion of these criticisms.

ARGUS



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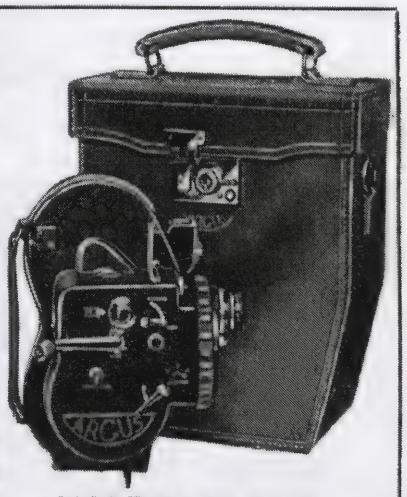

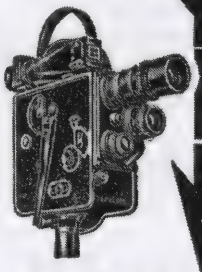

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1 - F3.5 Kodak 8mm. Camera	£7 0 0
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From casual remarks of visitors it seems that a nature film by Mr. E. Benn, *Highways and Byways* (9.5mm.) will take first place, while Mr. D'Alquen's film, *The Honey Bee* (9.5mm.) will be second. The society's productions have all been received very well.

Several stories suitable for film-plays have been received recently and at least one will be rewritten for shooting. The society is now looking for a story which would make a good comedy and the P. G. Wodehouse type of plot and situation has been suggested as a good one for filming.

It is expected that after the exhibition has been running for a short time the number of local people who will be interested will be large enough for the society no longer to wish for further assistance, but in the meantime new members are welcome.

Blackheath F.C.

Hon. Sec.: Miss B. Vale, 72, Hervey Road, Blackheath, S.E.3. Work is proceeding normally on Production No. 6, as yet untitled. Shooting takes place on Sundays and Wednesdays. The story, a psychological drama, is proving a very difficult one to put over. The club has informed the Editor that it is willing to enter any competition with London clubs and hopes that this event can be arranged.

Anyone interested in the club can call at the studio, 2, Banchory Road, S.E.3, on Sundays or Wednesdays at 8 p.m., when the secretary will give full particulars and provide an opportunity of seeing the club at work.

Bognor Regis F.S.

Hon. Sec.: D. Ritchie, "Dalkeith," Albert Road, Bognor Regis. Second annual public show was held at Theatre Royal, Bognor Regis on March 23, 24 and 25.

Programme consisted of *Murder at the Theatre Royal* (drama), *Where Was George?* (comedy), Local News No. 2, Jubilee Film (partly in colour) and *The Haunted House* (cartoon).

Nearly 2,000 people attended and many useful criticisms were made on the questionnaires which were inserted in each programme. The general favourite was the drama, with the comedy and animated cartoon second.

A publicity bureau was set up in the foyer each evening and one member at least was always on duty to answer any questions; many people were surprised at the journeys of the society's previous films demonstrated by labels on a map of Great Britain.

Murder at the Theatre Royal was shot entirely in the building in which it was screened. Shooting did not begin until January 14th—less than ten weeks before its actual presentation.

Birmingham Photographic Society—Cinematograph Section

Hon. Sec.: D. Royce, "Thorne," Frankley Beeches Road, Northfield, Birmingham. The winter session of lectures and demonstrations in the society's rooms every Wednesday has now been completed. A production group has been formed and is already very active. Several competitions have been arranged to interest members during the summer months. On Sunday, June 7th, a "Grand Cine Treasure Hunt" is to be held.

The Cine Section of the B.P.S. has made considerable progress since it was inaugurated three years ago; any amateur cine workers in the Midlands are welcome.

Cardiff A.C.S.

Hon. Sec.: R. E. Coath, Pioneer Chambers, 54, Park Place, Cardiff. This newly-formed society held its first projection meeting on April 16th. The programme consisted entirely of amateur films, including productions loaned by the Rhos and Brondesbury Societies. Membership exceeds twenty and prospects are extremely encouraging. It is hoped to start shooting on the first production at Whitsun. There are vacancies for people with experience in amateur dramatics.

Catholic F.S.

Hon. Sec.: 36, Great Smith Street, S.W.1. At April monthly public film display, held at Millicent Fawcett Hall, Westminster, a crowded audience listened to a film-lecture entitled, "In His Steps," given by the chairman, Rev. Ferdinand Valentine, O.P. The programme included a film of the society's Shrove Tuesday dance and provided an opportunity of showing what could be done in the way of filming in ordinary artificial light. The results were extremely commendable.

At the May display on May 5th the President of the society, the Bishop of Nottingham, lectured on "Catholic Action," The Dominican Provincial, Very Rev. B. Delaney, O.P., Rev. Ferdinand Valentine and other well-known Catholic speakers were also present.

There is still room for members, particularly in the production and projection groups.

Cine-Sound Productions

Hon. Sec.: J. F. Butterfield, 1, Manor Road, Beckenham. Work on new studios at No. 44, Valley Road, Shortlands, is now almost complete and film production will by now have been started. It is a satire on sponsored radio programmes and will run to about 120 ft. of 9.5mm. film. The main production for 1936, *Sang de la Fille*, will not be continued until this film is completed.

Membership is increasing, but a few more enthusiasts can be taken. Subscription is 1/3 a month for ladies, 2/6 a month for gentlemen.

Darlington A.C.S.

Hon. Sec.: S. Gosling, 14, Willow Road, Darlington. This society has just been formed. Activities for the summer season will largely depend upon the response to an appeal for members. Local cine enthusiasts will be welcome.

Dewsbury & District A.C.S.

Hon. Sec.: N. Craig, 2, Athlone Drive, Grasmere Road, Dewsbury.

Meetings (discussions, projection, production) continue to be held weekly. First public show was held on March 31st. London F.C. loaned *Swains and Swine* and *Juvenile Graft* and the Brondesbury C.S. provided *Two Candles*. A trailer of the society's documentary film of Dewsbury, now in production, was also shown.

First annual general meeting was held on April 7th. The urgent need at the moment is for more enthusiastic members.

Doncaster A.F.S.

Hon. Sec.: Mrs. D. Cuttriss, The Oval, Bessacarr, Doncaster. Public showing of *Healing Through the Ages*, from March 17th to March 21st, was a great success. Two shows were given daily, total attendance: 1,200 people. Two 200B's were loaned by Messrs. Heathcote, of Nottingham; projection was so clear that the picture could be seen perfectly by all at the end of the 60ft. hall and even by those outside the door.

Eltham C.S.

Hon. Sec.: F. Rainbow, 7, Spearman Street, Woolwich, S.E.18. Although it is late in the projection season, the society has started a series of silent film programmes on Sunday afternoons and evenings. Well-known professional and amateur films are shown; their own film, *Boomerang*, had

(*Continued on next page*)

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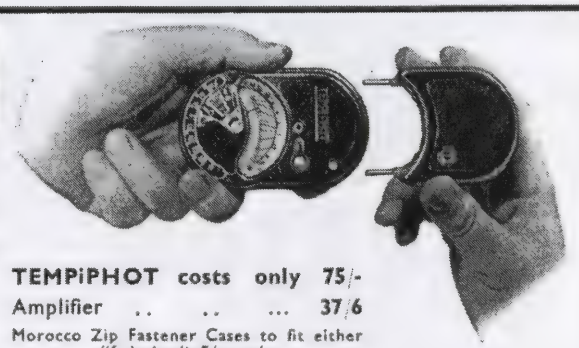

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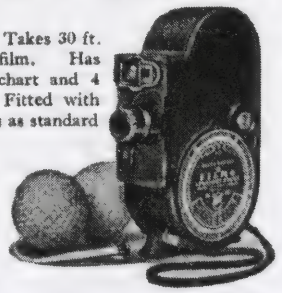

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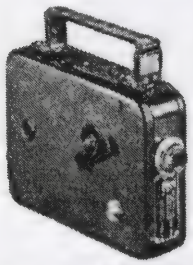

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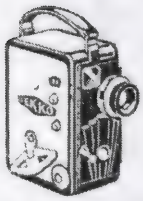

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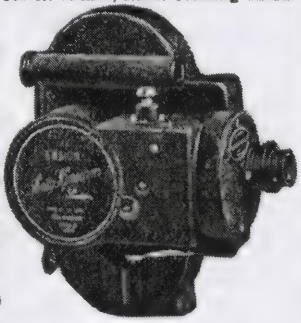

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CLUB NEWS

(Continued from previous page)

great reception when shown in one programme recently to members' friends.

A group of members on holiday in Bournemouth recently paid a visit to Falcon Films and one or two provincial club members have visited studio.

The last dance proving a great success, another is being arranged and will have been held by the time this note appears. Arrangements for the next few weeks include shooting interiors of *Microcosmos*, projection evenings on Sundays, a day out in the country with Kodachrome and, it is hoped, the first showing of the society's documentary, *Public Health Service*, which is now in the editing stage.

Grimsby F.S.—Cine Section

Hon. Sec.: L. Sleight, 21, Mirfield Road, Grimsby. Contrary to rumour this section continues to flourish. Membership is steadily increasing. At annual general meeting on March 31st a small credit balance was shown. Summer outings are being arranged. During the summer meetings will be held on the first Tuesday of each month at 7 p.m. Next winter's syllabus is being drawn up and early suggestions are invited. "Amateur Films" is to be added to the section's small reference library.

Harrow & Pinner C.S.

Hon. Sec.: T. S. Lutas, 25, Westmorland Road, Harrow. An instructive lecture (illustrated by lantern slides) was given by Mr. Tracey, of Messrs. Kodak Ltd., on April 6th on "The Use of Filters in Photography." Mr. Tracey also made some helpful remarks on various aspects of colour photography. On April 15th a successful exhibition evening was held at the Conservative Hall, Harrow, attended by a large gathering of members and visitors. Films, which included scenes in Kodachrome and Dufaycolor made by members, were shown. Some lantern slides in Agfacolour, lent by Messrs. Agfa Photo Ltd., and in Dufaycolor, taken by a member, were projected during the intervals.

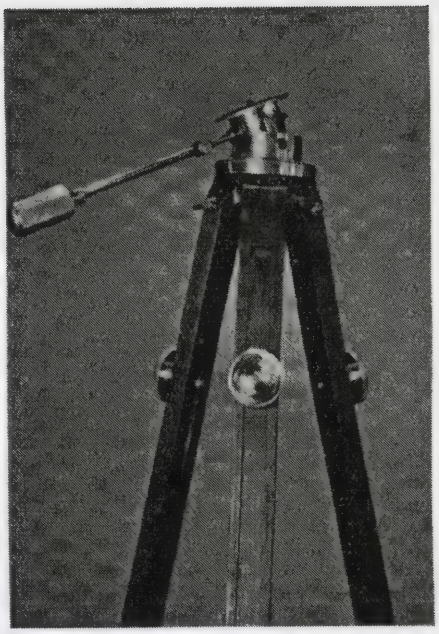
Heston C.C.

Hon. Sec.: H. Edwards, 84, Greencroft Road, Heston, Isleworth. Story for first summer production has now been chosen; provisional title, *Trial Run*. A technical unit comprising director, assistant director and two cameramen has been formed and the scenario "gone through with a fine tooth comb." Production will employ all members of the club, for in addition to the sets to be made, there will be one or two crowd scenes.

Work on dark-room is progressing and it is hoped that it will soon be ready for use. It has been decided to open the club to associate members—at a modified subscription—it being realised there are many interested in amateur cinematography who are not yet enthusiasts.

Highgate Amateur Film Productions

Hon. Sec.: R. B. Matthews, 131, Rosebery Road, Muswell Hill, N.10. Programme for summer months was discussed at meeting on April 17th. Regular projection



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nights and a competition were decided on. First 30ft. of Production No. 1, *No.* 13, was shot recently with very little wastage. Several new members are expected at next meeting; there is, however, still room for expansion—enthusiasm is the only requirement of membership.

Hyde C.S.

Hon. Sec.: G. Wain, 91, Lodge Lane, Hyde. Work in new studio is now completed and programme of social events is being embarked on. A whist drive was held April 22nd and a projection night on April 29th. At the second annual general meeting recently a credit balance was declared and the society hopes to be in a good financial position in the near future.

I.A.C.—Western Area Branch

Temporary Headquarters: 98, Brynland Avenue, Bristol 7. On April 1st members were the guests of Mr. and Mrs. C. H. Stephens at their residence in Cleeve Lawns, Downend. The programme consisted of a number of films made by other film societies and included *April Showers* (Coventry Film Group), three "quickies" by the Eltham C.C. and a film by the Brondesbury F.S. and a two-reeler by the host, *Second Honeymoon*, which showed a continental holiday spent by Mr. and Mrs. Stephens in Switzerland and Italy.

A demonstration arranged by Mr. F. Bromhead was held at the residence of the chairman, Mr. Ernest H. Burris, on April 23rd, members being introduced to the latest in processing and apparatus.

Independent Amateur Films

Hon. Sec.: F. J. Garrett, 24, Capthorne Avenue, Rayners Lane, Harrow, Middlesex. This cine circle has now been active for nearly a year. Productions in the making are *Leave It To Us, Madam*, a comedy on 8mm.—it will run to about 300 feet—and a melodrama, on 16mm., *Clinging Vine*. One 8mm. film (length 200 ft.) is available for hire.

Kenton A.C.S.

Hon. Sec.: N. Dyer, 263, Kenton Road, Kenton, Middlesex. At first annual general meeting held on April 15th it was decided to set up a production sub-committee to consider scenarios and to advise on production matters. The evening concluded with a show of films by the president, Mr. R. Jeffress.

Another technical evening was held on April 22nd, when members' projectors were demonstrated and compared. There were about a dozen different machines, in all sizes, including a G.B. home talkie. An Agfa Domestino was loaned by Messrs. Dollond & Aitchison, of North Harrow.

Kingston C.C.

Hon. Sec.: Captain S. V. Davidson, 8, Claremont Gardens, Surbiton, Surrey. On April 8th, Pathescope, Ltd. gave interesting demonstration of their 17.5mm. sound projector. April 22nd: demonstration of Paillard apparatus, when some excellent films of 9.5 and 16mm. size were most efficiently shown on a Bolex projector. At this meeting *The Street Player* and *May I Come In?* (Blackheath F.C. films) were screened to appreciative audience.

(*Continued on next page*)

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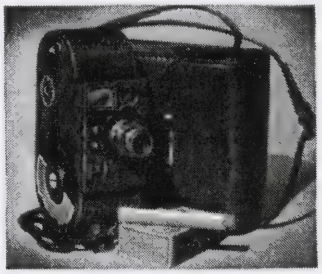

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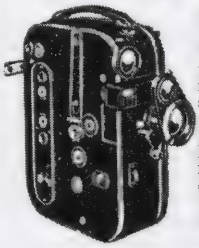

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CLUB NEWS

(Continued from previous page)

London A.F.C.

Hon. Sec.: Miss M. Jasper, Elizabeth House, 99, Cambridge Street, W.1. Projection evenings continue to be held on Thursdays. Films from Brondesbury C.S., Rhos Film Productions and Rowntrees have been shown recently. Club production, *Hands*, has again been reviewed by members and has gone back to its editor for final cutting. It is hoped to announce premiere soon.

A social section, under direction of Mrs. Bromley, has been formed for non-technical members. It is intended that the various activities of this section shall help to swell the coffers of the film fund for future productions. Discussions on next productions are proceeding. A 16mm. cartoon and a 9.5mm. calling for much technical ingenuity have been mooted.

"We are noting with interest," writes the club, "the remarks in the correspondence columns of *Amateur Cine*, regarding the proposed friendly inter-club competition and await the acceptance of the challenges by more clubs."

Montreal Amateur Movie Club

President: H. D. Marwood, 6th Floor, Aldred Building, Montreal. An illustrated lecture on the use of filters was given by Mr. Philip Croft, a member of the Montreal Camera Club, on April 6th. A general discussion followed.

On March 24th the third mid-monthly projection evening was held in the Oak Room of the Windsor Hotel. There was a good attendance of members and the following films were shown, *Sky Line Trails Through the Rockies, The Funeral of King George V, The Island of Ceylon, Sonny* (the winner of the Christmas competition of the Toronto Amateur Movie Club) and the feature film—*The Making of Canadian Homespun*, taken by Duncan MacD. Little, of New York. This film has won many awards.

The films were brilliantly projected by the Bell & Howell 1000 watt projector loaned by Associated Screen News, Ltd. Several more applications for membership have been received.

North East Cine & Dramatic League

Hon. Sec.: H. S. Cuthbertson, 33, Belgrade Road, N.16.

Mr. A. J. Bromley, of the London A.F.C., visited the meeting of the League on April 21st, with *Christopher Wren* and described how the film was made. There were also projected a travel film of the Isle of Man and the famous *Warning Shadows*.

On April 28th Mr. L. G. Ogilvae gave an excellent running commentary on some of the most attractive travel films the League has yet screened, *Shooting the Sun, Round the World on the Empress of Britain* and *Canadian Pacific Sunshine Cruise*.

On May 5th Mr. Michael Wilson spoke on "Wild Bird Photography"; May 12th, a sound-on-film evening with the much discussed Dofil "Peace Film," Paul Rotha's *Face of Britain* and still pictures, all linked together by Mr. Patrick Wilson, architect,

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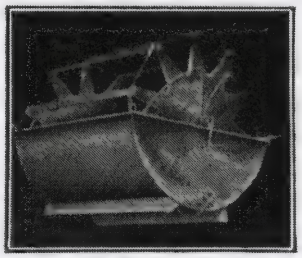

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as lecturer. Forthcoming events include an "at home" to welcome new members and a hike at St. Albans, with conducted tour of the Abbey. Rehearsals of Galsworthy's *The Mob* are in progress and schemes under way for documentaries to be shot during the summer. Those wishing to take part in any of these activities should get in touch with the secretary.

Portsmouth C.C.

Hon. Sec.: A. S. Clover, 54, Hyde Park Road, Southsea, Hants. During last few weeks members have been very active, working on the society's first production, *She Who Laughs Last*, which should be completed by the end of June. The wattage available (10,000 watts) enables the club to use an aperture of f/2.8 to f/3 on the larger sets; for close-ups f/5 has been used.

Recently a little trouble has been experienced with a tracking shot. A triangular dolly fitted with rubber-tyred dinner wagon wheels, a baby's 'pram' and even a wheelbarrow, the legs of which were fitted with roller skates, were all tried, but to no effect. In each case the result would have been very uneven on the screen. Would clubs who have had experience with tracking shots kindly let the secretary have details of the apparatus used?

Proscenium A.C.S.

Hon. Sec.: D. Brown, 20, Clonmel Road, Parsons Green, S.W.6. After a complete reshuffle of studio personnel, consequent on migration to new studio, work has been started on ambitious programme. A highly successful film show (programme consisting of two club films and two professional films) was given on April 14th and 15th in recently completed theatre.

Work has started on a new production. New members welcome.

Wallasey A.C.C.

Hon. Sec.: H. C. Tristam, 2, Dinmore Road, Wallasey. *The Village Concert*, directed by the author, H. C. Tristam, was shown for first time at annual dinner and enthusiastically received. It shows a considerable advance on *The Bathroom Door*. A series of public projection nights have been arranged and the club films will be shown to the public.

Membership is steadily increasing and series of talks fully attended. Subjects so far have dealt with the use of apparatus and preparing scenarios. Consideration is now being given to a scenario for a production during the summer and members have been asked to submit ideas for this, based upon a village picnic.

Club prize for the best film of the year was awarded to Miss E. Kirvan for her film, *Isle of Mist*, taken in the Isle of Skye. Miss Kirvan later gave a talk on how she made the film.

West Essex F.S.

Hon. Sec.: Mrs. F. Stevens, 191, Plaistow Road, E.13. Work on *Daydream* continues and odd shots are being secured as occasion offers. Studio work should be finished by end of May. *The Student* must wait for better weather.

Members are carrying out a number of tests of film speeds, lamps, developing methods and mechanical tricks in order to save time later in the season. Mr. Gladwell

(Continued on next page)

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Halves filming costs. Neat and compact. Easily manipulated. With f/3.5 lens :— £9 17 6
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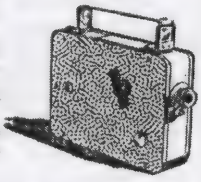

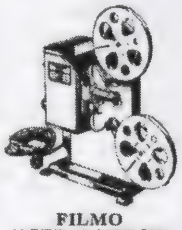

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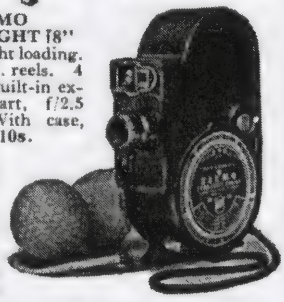

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and Mr. F. Attwood have been experimenting with sixpenny lamps of low voltage run on normal circuits and with surprising results. They have even been used with success on some shots for *Daydream*.

A commodious and comfortable cellar has been placed at the society's disposal as a clubroom by Mr. Stevens. The committee has undertaken the task of boarding, decorating and furnishing one part of the cellar while the rest can be used for shooting and for a permanent darkroom. Mr. Smith has offered a room with a long approach through folding doors. It is to be used by Miss Chapman almost immediately for *Daydream*.

Rigorous economies effected by Mrs. Stevens have enabled the last vestiges of the society debt to be wiped off and there is now a comfortable balance in hand.

Wimbledon C.C.

Hon. Sec.: C. W. Watkins, 79, Mostyn Road, Merton Park, S.W.19. Weekly meetings which are held during the winter months came to a conclusion on April 24th with a programme of films by the Newcastle A.C.A. This does not mean that the society is dead during the summer; monthly meetings are held at the studio on the last Friday in each month, when films are screened and outings arranged. Usual programme is resumed in the autumn.

Unknown Motive, Production No. 14, is nearing completion. In order to rectify the faults in two retakes, a screen was erected on the set and all the film so far exposed was shown. This proved a decided help and the idea will most likely be repeated. Many different types of lighting not seen in previous W.C.C. productions have been used.

No scenario has been decided on for filming during the summer months and it seems likely that members will form into units.

A Cine user (8mm. for preference) is required to make an 'official' record of a holiday to Germany on June 7th. Write Mr. W. A. Large, London Groups, Kodak Fellowship, 401, New Cross Road, S.E. 14.

Film Production for Amateurs.

ANSWERS TO TEST PAPER No. 2.

1. The following is the correct regrouping of the scenes in the specimen scenario, to facilitate shooting:

Group One. Interiors.
Scenes 1, 3, 4, 5, 6, 7, 14, 19, 20, 21.
Group Two. Exteriors.
Scenes 2, 8, 9, 10, 11, 12, 13, 15, 16, 17, 18.

To reduce the time spent by the artiste playing the Old Aunt, a further regrouping of scenes should be carried out, so that all her appearances are shot together, thus:

Group One. Sub-division.
Scenes 1, 3, 7, 14, 19, 21. She is also in the following Exteriors: Scenes 2, 10.

2. This is the order of the five subjects, according to dramatic merit:

1. People standing on dockside waving goodbye to friends on liner as she slowly moves away.
   The majesty of the vessel and the restrained nature of a long farewell make this a genuinely dramatic and touching scene.
2. The night mail steaming out of Kings Cross on its journey to Scotland.

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The May issue of "Prediction" is now on sale at all Newsagents and Bookstalls, 6d. or by post 7½d., from A. C. Burt, 4-8, Greville St., E.C.1.

Almost as dramatic as number one, but with a distinctly different appeal, combined with a thrill.

3. The top floor of a factory on fire.
Whenever danger is present (note it was absent in the above two subjects) it offers a dramatic spectacle, though somewhat less of a fundamental appeal than action which plays directly on one's emotions, such as Number One.

4. A gagged man being bound in a chair.
This is the sheer melodramatic example. Exciting, yet shallow in comparison to the preceding three subjects.

5. Newspaper presses working at full speed.
The appeal here lies in power—the power of machines, and their ability to impress the spectator. They excite and frighten you. They emphasise the value of drama created by impersonal means.

4. The following three shots portray a very agitated man, alone in a room:

1. C.U. Fingers tapping nervously on the edge of the mantelpiece.
2. M.S. This reveals the whole mantelpiece, and the owner of the tapping fingers, who taps for a moment or two longer to enable you to match up your C.U. with the beginning of this shot, and then he hastily lights a cigarette and paces out of the picture.
3. L.S. The entire room. He is seen pacing to and fro, ceaselessly, smoking feverishly.
By commencing with a C.U. of fingers, you arrest the attention of the audience more easily, and plant agitation more vividly than if you began with the L.S. which does not bring audience and player to grips at once.

TEST PAPER No. 3.

(See article on page 118)

1. In how many shots could the camera portray, analytically, a prize fox-terrier and what would those shots consist of?

2. Which of the following really justify a prolonged panning shot:
(a) A long shot of the Sussex Downs, stretching to left and right for twenty miles?
(b) A couple skating on a floor which cannot be embraced entirely by a stationary camera?
(c) A long row of beautifully preserved cottages?
(d) The Grand National?

3. Which of the following subjects would you *not* shoot, unless the sun was shining:
(a) A countryman making hurdles?
(b) A Devon village?
(c) A Lancashire cotton town?
(d) Brighton?

4. Enumerate ten shots which shall form the camera's interpretation of an impression of a church, captured with your eyes while you stood in a stationary position.

LONE WORKERS

The following lone workers would like to get in touch with any other amateur cine workers in their district. Please write direct.

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CINE-NIZO 16 L, f/2.9 focussing Steinheil-Cassar, accessories, case, cost £23, Sell £15. Also Cine-Nizo 9½F, f/3 Meyer, case, etc., cost £14, sell £6. Both fine condition. Weston, 22, Springwell Avenue, Harlesden, N.W.10.

EXCEPTIONAL OFFER—Complete 9.5mm. outfit. Cine-Nizo, f/2.8, 200B, full equipment. Details from Hadley, 34, Frederick Road, Edgbaston, Birmingham.

BELL AND HOWELL, 16mm. latest model 70E, f/2.9 Dallmeyer lens, new condition, £25. Burnford, The Firs, Valencia Road, Stanmore, Middlesex.

BOLEX TALKIE, 400w. D.A. Projector; turntable, amplifier, speaker. As new, £38 0s. 0d. Box 196, c/o Amateur Cine, 4-8 Greville Street, London, E.C.1.

BOLEX B and Pathe Lux Projectors, Super 60 and 30; 9 mm. films. Offers. Box 191, C/o. Amateur Cine, 4-8 Greville Street, London, E.C.1.

PATHESCOPE MOTOCAMERA "B" unsoiled, £4 10s. 0d.; also Pathescope "200 B" Projector, as new, complete with resistance, £13 5s. 0d. Approval against deposit. Mason, 21, Paignton Avenue, Newcastle-on-Tyne, 4.

ENSIGN SUPER KINECAM, turret, f/1.5 1", f/1.9 2", f/3.5 3", excellent condition, leather case; cost £70; Bargain, £33. 61, Woodland Way, Morden, Surrey.

SUPER TALKIE OUTFIT. Latest 6 watt S.P. Wundatone, 16mm. S.O.F. Talkie. Will give sufficient volume for large hall. Complete with 2 spare lamps, covers, etc.; used twice only and in perfect condition. only a month old. Total cost over £118—accept £85 or nearest offer for quick sale. Guaranteed as new. C. Mills, 24, Spencer St., Barnsley, Yorks.

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ENSIGN Model 8 Kinecam, f/1.5 lens, also wide angle, Telephoto, etc. Value £70, sell for £35 or near offer. 8, Lozells Road, Birmingham.

WANTED Second Hand Arri 16mm. Printer. Pyke, 1, Manville Road, S.W.17.

Readers' Hints

Half-a-guinea has been awarded to the sender of the following hint:—

Economising on Colour Film

Due to a peculiar effect of colour on persistence of vision, it is possible to project colour films at a slower speed than is possible with black and white films. In order to correct the rate of motion, it is possible to take films of Kodachrome at the speed of 12 frames per sec., particularly if there is no great preponderance of white in the scene.

This, in effect, is equivalent to increasing the aperture by approximately one stop, which in itself is a great asset when the light is none too bright, or when filming in artificial light.

Another point to be taken into consideration is the saving effected by taking colour films at 12 frames per sec. When worked out, it is found that it is actually cheaper to take colour film by the above method, than to take the super pan monochrome film at normal speed.

The saving, reckoned on showing time, enables one to take many more feet of film per year.—*F. Micklethwaite, 26, Virginia Road, Marsh, Huddersfield.*

[*NOTE.—Whether or not one adopts the procedure outlined above depends on what one expects in a screen picture. If a very high standard is demanded, involving a close approximation to reality, then it may well be the colour-user will reject the method, but at any rate it is worth while shooting a few feet to test it out for oneself. The tests we have made have not entirely convinced us, but we feel the idea at least deserves to be known.—Editor.*]

Half-a-crown has been awarded to the sender of the following hint:—

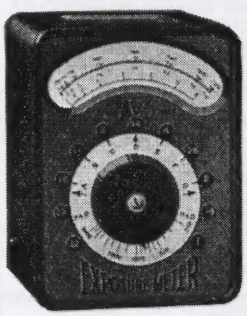
Mobile Lights Unit

A house dinner waggon makes an excellent mobile unit for the camera. Lamps can be fixed to rods and tied to the legs of the waggon. Some good tracking shots can be obtained in this manner.—*R. A. Jones, 324, Galpins Road, Thornton Heath, Surrey.*

(We regret that a number of other hints are held over through pressure on space. And we have to tell the same sad tale of "Running Commentary" and Letters to the Editor.)

Mr. F. J. Hand, of 3, Barchester Road, Harrow Weald, Middlesex, wishes to get in touch with local cine enthusiasts with a view to forming a society.

Avo Meter, Model 1.



The Camera Company, 320, Vauxhall Bridge Road, Victoria, S.W.1. announce that this model is now available from them at the greatly reduced price of 29/6 (case 2/9 extra). The meters are new and at this figure are certainly a bargain.

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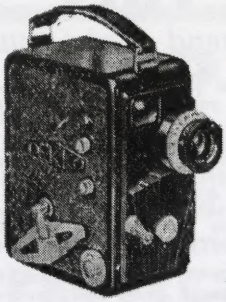

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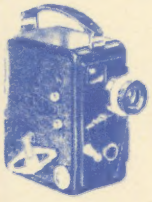

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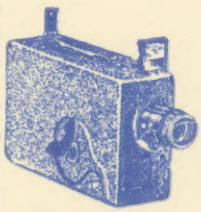

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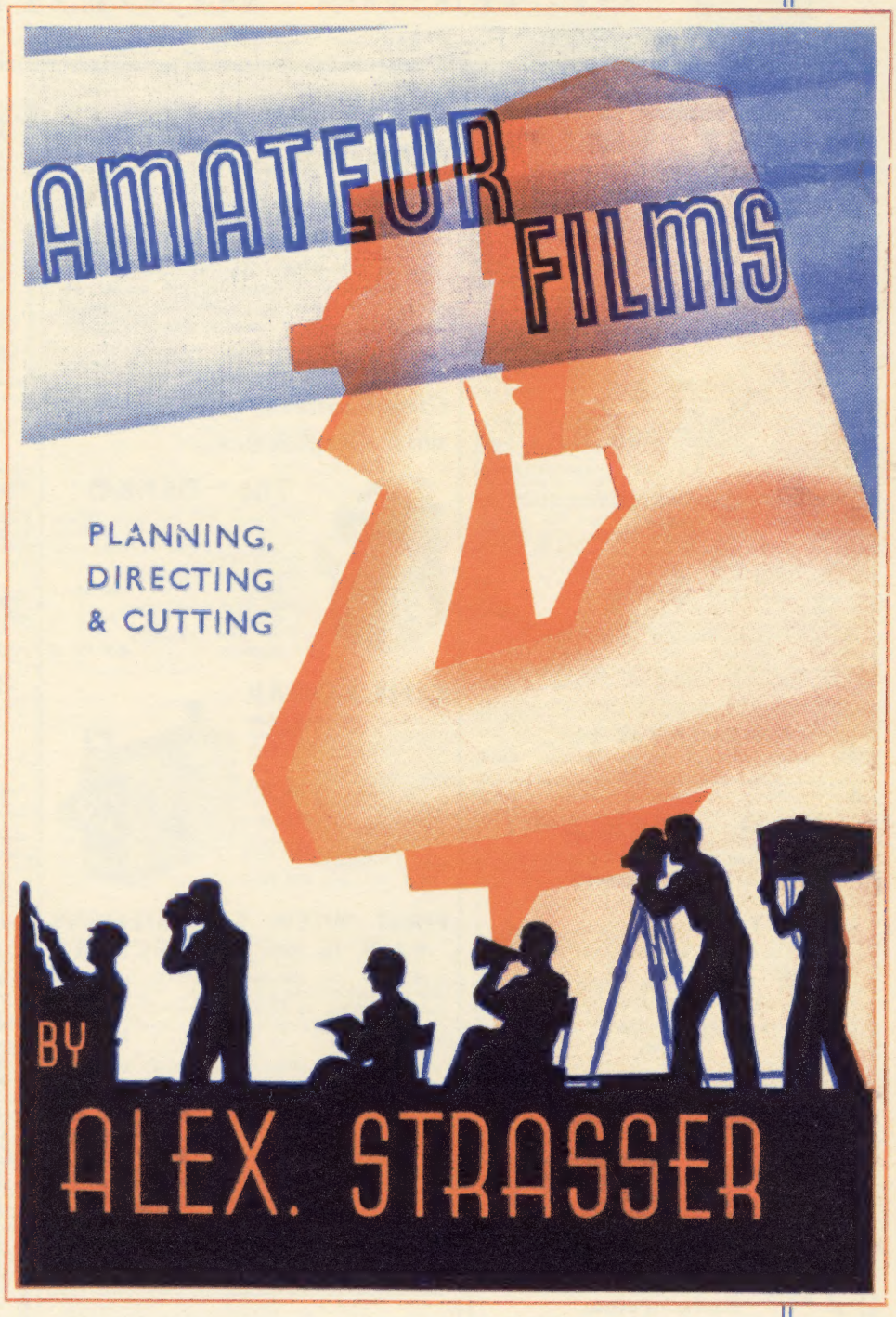

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- THE SEVEN KINDS OF FILMS
- THE RANGE OF SUBJECT MATTER FOR AMATEUR FILMS
- THE RULES OF THE SHOOTING-SCRIPT
- THE SCRIPT OF AN AMATEUR PHOTO-PLAY
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